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VOGUE

THE MOTOR GIRL

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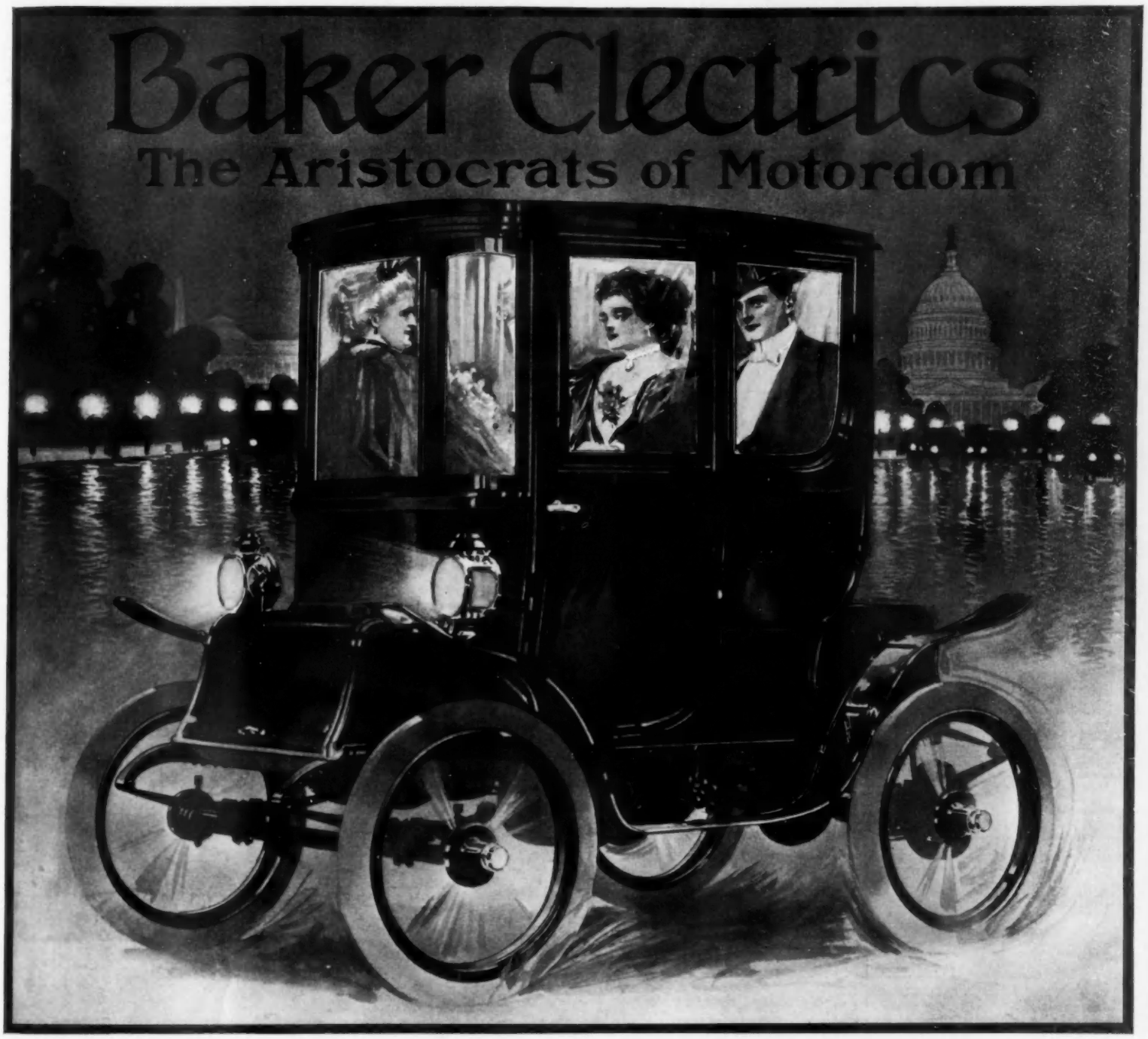

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(Continued from page 2)

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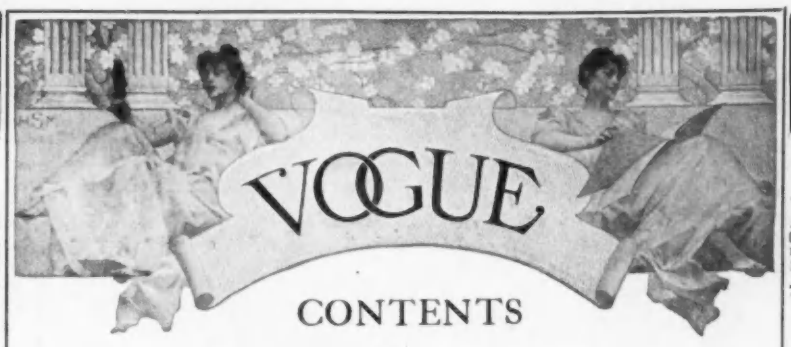

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FASHIONS FOR THE SOUTHLAND

Whether or not you are to join the annual Southern hejira you cannot afford to miss the forthcoming issue of Vogue—The White and Southern Fashion Number, January 22d—because of its fascinating first glimpse of the springtime modes. If you are seeking warmer climes this number is the very thing you need to help you in your wardrobe preparations, or if you are to stay at home and are anxious for early dress suggestions for the spring you will find them here. Lingerie gowns and blouses, spring hats and wraps, and new models for general wear will be amply illustrated and described. For sale on newsstands next Thursday. Price 25 cents.

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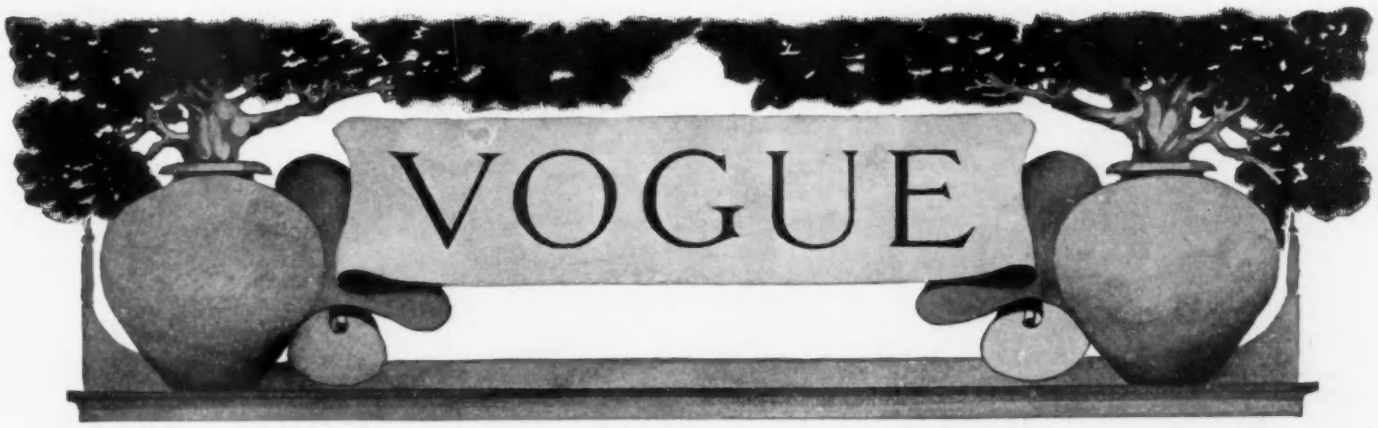
MISS BLANCHE OELRICHS

WHOSE MARRIAGE TO MR. LEONARD M. THOMAS IS ANNOUNCED FOR JANUARY TWENTY-SIXTH. MISS OELRICHS IS THE DAUGHTER OF MR. AND MRS. CHARLES MAY OELRICHS AND A NIECE OF MRS. THEODORE HAVEMEYER AND MRS. HERMAN OELRICHS.



FIVE O'CLOCK FASHIONS OF PARIS

Tea Room Gatherings Reveal the Newest Smart Touches in Costuming—Big Hats are Already Abloom with Springlike Flowers—Toilettes Sketched at the Play

AT this season of the year tea rooms are so popular that a favorite one becomes soon so crowded that exclusive women, preferring quiet, seek another, only to be driven, in turn, by the mob from that. For the moment the smart world turns at five o'clock to the pretty tea rooms of the new restaurant Volney. Shining with white linen and bright silver, and gay with flowers, the tables are set comfortably apart, and high up, at one end of the room, in an alcove banked with flowers, a band plays so softly one is not distracted from conversation. Full always, yet it is never crowded.

LATEST HAT FANCIES

Sitting there yesterday at my round corner table I noted how, all at once, hats have blossomed into gayety achieved by their profuse flower decoration. And most of them are huge, these new hats! Their brims sweep wide; their square crowns are prominent, when they are not quite hidden under the loads of flowers and feathers. On these latest hats waving ostrich feathers are supplanting aigrettes and skeleton feathers. Small hats are worn also. I saw yesterday, worn with a costume of gray velvet and silk, a low round toque trimmed with a couronne of great red roses clustered around a crown of chinchilla fur; and there were hats—large ones—of black Chantilly lace, set with great bunches of violets, or one large single flower of intense coloring. Whether large or small, with brim tilted, or drooping low, the hair is invariably dressed low over the temples and about the ears, the pompadour roll having wholly disappeared.

STRIKING WRAPS

All the feminine world dropped tea spoons yesterday to stare openly at a Spanish looking beauty who came in wearing a costume I had seen the Sunday before, at the races—a long, loose redingote of grayish white velvet, a beautiful shade. Hemmed narrowly with chinchilla fur, a wide collar turned into revers that swept to the belt line, closing there under a cluster of shining jet buttons; lower down, near the hem of it, there was a second cluster of buttons, and more of them decorated the edge of the collar, and the sleeves, above the fur bands. The revers were faced with heavy ribbed silk of a curious, flesh color; adorable with the combined tones of velvet and gray fur. Her chemisette matched the revers in color, plaited finely to a tiny guimpe of plain white mousseline de soie over flesh colored net.

A blond woman, sitting near, wore charmingly an oddly shaped cape of sable fur beautifully marked with dark lines. Perhaps a yard square, a slight shaping accommodated the neck and it was held by large silk and fur twisted cords and balls. As she threw it back I saw the charming lining, brown tinted Chantilly lace laid over yellow satin. The design of the lace stood out like brocade. Her lovely gown was of black météor crêpe, and the top of the softly fitted corsage was cut into a small point and finished with fine gold gauze. Unlined, through it gleamed rosy flesh tints; a row of tiny black jet beads edged the high choker; a twist of gold ribbon finished short tight sleeves above small elbow puffs of gold gauze. Wider gold ribbon wound the slender waist, tying in a big looped up and down bow at the side, and there were shining glimpses of gold buttons mysteriously placed mid the dense blackness of the corsage. Over her golden brown hair drooped and curved the wide brim of her hat; gold colored crin, trimmed with gold-hearted black velvet roses, and long drooping black feathers.

Blue and silver in combination are used to develop both of these exquisite new models

STAGE COSTUMES

At the première of "Un Ange" at the Variétés, exquisite Mlle. Lavallière wore the simple gown shown in the sketch. Of deep, rich toned mahogany velvet, the corsage, with its neck cut in a girlish round, twists with a pretty, wrinkling fulness in a curving line from the centre of the front, to the back, where it closes under three large, velvet-covered buttons. The little frill that finishes all the edges is of fine, lace-edged lingerie. A twist of white brocaded silk trims the velvet turban with two towering Mephistophelian feathers. Sitting and walking her short skirt did not hide her pretty shoes of black varnished kid with high gaiters of the velvet of her gown. A gown of champagne silk cachemire Mlle. Lavallière wore in another act is shown in the second sketch. The bit of fulness arranged at one side of the skirt under the novel rever is pretty and graceful. Champagne tinted lace, and tulle of the same color, composes the charming corsage, narrowly belted with satin. A new feature of the lace adornment is the manner in which it widens towards the waist line. Hiding all the hair, except a bit over the forehead, is a dear little bonnet made of winding folds of champagne colored tulle, the black aigrette standing up in front is clasped with a metal plaque. The standing figure of the group on this page shows a delectable gown of blue and silver brocade. The belt with sash ends that fall so prettily, framing a narrow panel of open embroidery dotted with blue stones, is of darker blue satin. The same open embroidered effect is seen on the sleeves of the silver gauze guimpe, and tiny ruches, and more beads trim the top of the corsage. Her loosely wound hair is tied with silver ribbon.

The seated figure wears a long slender fourreau of pale blue Liberty satin. Over it, bound knee high with silver lace insertion, hangs an over dress of darker blue tulle. Silver embroidery on pale blue tulle shapes the pretty belt, pulled into a corselet shape, and edges the corsage below a *modestie* of plain cream mousseline de soie. The wreath that binds the hair is of tiny cowslips. These wreaths of tiny flowers or buds are now worn directly next the face with some head dresses.

Sitting all the evening in her box, a young Russian countess wore a wondrous gown of gold and white brocade. It hung straight and extremely low from a guimpe that mounted, transparent, to her ears, of rare old saffron-colored lace. At one side of the corsage a deep red silk rose crushed close against one of gold gauze. Thrust in the loose folded hair, at one side, were two smaller roses of the same rich red, and gold.

VERY SMART FROCKS

A dark-browed woman was stunning in a fourreau of pale pink satin; over it fell a straight smock frock of square meshed gold tulle, ankle length; the hem was weighted with pearl embroidery set on either side of a band of sable fur, cut with the hair falling downwards. A band of the fur wound her hair, clasped at one side by a great jewelled pendant.

A chic little French countess made a real picture in a short, scant, skirt of dull green and gold woven brocade. It hung straight from a corselet of yellow-tinted Chantilly lace, framing a guimpe of jetted black tulle. A band of black fur hemmed the skirt and finished the short sleeves of silk, lace and jetted tulle.

An odd conceit noted on a stage costume of yellow tussah is a two-inch wide belt of black patent leather; and with a charming gown, of pale blue chiffon and lace, was worn a patent leather belt of a lovely shade of gray. Conspicuously topping a costume of black velvet, a big hat of white crin sported a large white cock, defiantly flaunting his red crest and beak. MME. F.

GLIMPSES

WHAT—

Is an ermine shawl? Its simplest description is this: a square, such as is any shawl, intended to be doubled in half and used as a shoulder wrap is its size. The ermine is spotless and shows on both sides, and it has a border on three sides of dark fur, often Russian or American sables, chinchilla, or ermine tail. They have no grace to impart to the wearer, but are of course, as any fur would be, a perfect shield against the cold winds of wintry weather. Far more attractive, however, are the ermine shawl-scarfs, three-quarters of a yard wide and quite as long as one chooses to have them. In them warmth and style are combined.

IT—

Would be rather embarrassing to step into your milliner's to order another hat or two, and be at a loss to understand her when she proposes that you try the very latest creation, a hat called "Rigoletto." You see a large, Spanish-looking sombrero in black velvet with most tasteful lines. It has a wide spreading fusé of white aigrettes, shooting out from a jewel attached to the folded-over part of the brim on the frontward left side.

NEW—

Fads spring up like weeds over night, a newly-born one being the "silhouette" fad. To be à la mode you are expected earnestly to study your individual silhouette with the aid of an artist. He places you in different poses and in conventional attitudes, both standing and sitting, and sketches you carefully, seeking to find you at your best. That phase over, the next step is to drape you from shoulders to floor. When that process is over sketches are made of each variety of draping. The artist submits them to your gown-maker awaiting your order. That given, the artist looks after the heads of the workroom, often enough to see that his ideas are carried out. Silhouette, then, is the latest thing to compare by—so as to be dressed to perfection as the fashions require of every really smart woman.

WHAT—

A sameness and how tiresome it has become to see every second or third woman having a tinsel bow or ornament on the side of her hat. When that happens it is time for those claiming any taste at all to make a quick change to something smarter.

BECAUSE—

Natural flowers fade so quickly and present such a ruinous effect when worn on the corsage of an evening gown, fashion has turned very practical by insisting that only artificial ones shall be worn. And such beauties as are to be had, duplicating nature from orchids to ferns. The smart choice for bouquets are rose buds and forget-me-nots, white phlox, contrasted with brilliant pink or crimson phlox, exquisite white and bluish-pink camelias, gardenias—these separately—yellow carnations, huge in size, single white jasmine intermixed with small roses—and roses ever and always, the large single rose—grand, chic. With all such are the ball and dance gowns beautified, and made more becoming.

Two of Mlle. Lavallière's simple little frocks worn in "Un Ange," at the Variétés

ONE—

Soon discovers there is much style about the "arm bag," as it is called, and many praise it because it is so safe and out of the way, hanging as it does over the arm. It is a most picturesque affair—suggested by one of the priestly vestment-requisites worn at the same time as the chasuble, but upon the arm. Antique brocades, galloons and gold and silver laces turn out bags of artistic merit. But in black moiré or satin, overwrought with jet beaded or bugled designs and fringes of the same, very lovely matinée bags result. To match a costume in any shade or material is another smart possibility.

IF—

You want to be convinced of the variety of coiffure in vogue, go to the Opera. While those who have adopted the flat style of hairdressing give up all upstanding objects for ornamentation usually, others dress their hair to suit feathers, aigrettes and jet or silver-spangled butterflies air-poised on wires. Half wreaths of white silk leaves with edges silvered or gilded, as well as black jetted net leaves, are novelties that are extremely charming, and so becoming! Triple cords of yellow silk, covered with a dull gold net, the three cords soft and pliable and each one increasing slightly in size, if arranged well on black hair, have a classic effect. Nothing worn as a coiffure is heavy or pronounced. A slight suggestion is the smart touch.

AS—

We live in an age of marvelous inventions, it takes very novel and surprising improvements to startle or to satisfy us. Take for instance, traveling bags, for some time so very complete and attractive that one might well fancy they had attained the limit of perfection, both in fittings and outward finish. But the latest innovation in this line turns out to be a still further improvement. It is the flexible leather traveling bag, capitally suited for short journeys. It is capable in a minute or two, once the handle is slipped off, to be put upon a table and opened out by spreading its flaps in three directions. Certain articles of clothing belong to one of the three directions, so that in packing one must observe the rule. That finished the flaps are brought together at the top and buckled with side buckles. Afterward, the outside sections are brought together at the top, and the handle is then passed through a leather loop, which completes the fastening and gives the bag its security. It will carry twice the amount of wearing apparel of any other bag of its size.

IT—

Is curious how the style of the turban coiffure and chignon has been received in New York. Every one is wearing it and in nearly every case the result is unbecoming, because the coiffure is not properly arranged. This realization came the other evening at a fashionable "first night," when a view of the boxes revealed the fact that almost every woman's head was an object lesson in how *not* to do this coiffure. The new style demands in the first place bright, glossy, well groomed hair. The front should be parted at the side or middle, and taken loosely back from the face, to disappear under the twist or coronet of long hair, which should be swathed round the head, so as to keep it small and shapely and define its outline. This particular coiffure is a recognition of the taste of the Grecian women of old, who knew well the crowning beauty of a small, well-shaped head. To bedeck the whole with odd combs and pins and bows and such like additions is meaningless and usually unbecoming, and altogether removed from the original intention.

FALSE—

Hair should never be washed in soap and water, but in pure gasolene. Put a pint of gasolene in the wash bowl, dip the hair in six or seven times, and then hang up to dry in the sun. This takes but a few minutes, as gasolene evaporates almost immediately.

MANY—

Of the new dinner gowns are of royal blue satin or brocade, veiled with black chiffon. This is a truly beautiful combination and extremely serviceable and becoming.

CORSETS—

Of silk jersey, with bones in only the back and the front, seem to be strongly growing in favor. These give the long, loose lines specially adapted for short waisted gowns; although the very newest corsets have a smaller waist and a decided curve at the hip. These jersey corsets are not made in this country, but can be bought at exclusive shops.

The Meadowbrook hunt on the way to the "throw-in"; the spectators bring up the rear in motor cars

AS SEEN BY HIM

The Salon in New York Past and Present—Motor Cars in the Hunting Field—A Dissertation on American Taste in Architecture and Furnishing

THE winter has resolved itself into a moderately gay, but not over brilliant season. Owing to family mourning and illness, several entertainments which promised much have been given up, and we speak of those that remain as of the last, for almost before we know it February will be here, and with it Lent.

THE REVIVAL OF THE SALON

Among the fads of society—it must always have some fad or other—is a revival of the salon, but the twentieth century salon is quite different from that which was once famous in Paris, nor does one find such assemblies as one would be likely to meet at Lady Jeune's, or a few of the best known hostesses in London. Such a salon did exist at one era in New York—the woman who brought the different elements together being Mrs. Mary Mason Jones, who lived in those days in one of the white Grecian houses with colonnades that were for years landmarks in Lafayette Place, and the neighboring part of Broadway, and who later moved to the residence at Fifth Avenue and Fifty-seventh Street, which also for a time was the home of the late Mrs. Paran Stevens, and which is now owned and occupied by Mrs. Hermann Oelrichs. Mrs. Coventry Waddell also had a salon, and at one time numbered Thackeray among her guests, but both these charming women have passed on.

The salon of the present day is represented by fashionable women who gather people together, and entertain them, not so much with wit, cleverness and light refreshments, such as were served forty or fifty years ago, as with music of orchestras, the singing of celebrated operatic artists and what would then have been called banquets. Amid splendid surroundings the lions disport themselves, and each hostess holds a little court, hardly less magnificent in entourage than were those of crowned heads, or great titled ladies, of the early and mid-Victorian periods.

Mrs. Clarence Mackay has come to town for the winter, and one of her first entertainments was a luncheon and reception to Mr. and Mrs. Forbes-Robertson—the former one of the most celebrated English actors of our times. He was the star in the dedication of the New Theatre, and he has been most successful in that wonderful play, "The Passing of the Third Floor Back." Mrs. Forbes-Robertson was Miss Gertrude Elliott, an American actress, and the sister of Maxine Elliott. Mrs. Mackay, who does everything well, clings this year, as heretofore, to her favorite flower, the orchid, and at a recent dinner given for a debutante the table decorations were American Beauties and yellow orchids in tall, slender, silver vases. During her few months in town, she will entertain frequently, and at her home will be assembled the very flower of society, as well as of the literary and artistic worlds. Mrs. William K. Vanderbilt is also much interested in getting together representative people, and would have done much more this winter if it had not been for family mourning, while Mrs. John Innes Kane may repeat the entertainment she gave last year—a simple, old-fashioned evening reception that was most enjoyable.

Naturally, the salon of to-day is on modern lines. It may be musical, literary, artistic, or a combination of all, or it may be just a gathering of congenial people, but while there is always a bountiful supper and each occasion is marked with a red letter in the social calendar, there is no dancing. New York is too cosmopolitan to allow such an entertainment to drag, as it usually would in a small place. There is sufficient in the general programme to amuse, and it is always varied. In the company one may find a punch or a salad, as one prefers; there is seldom too much of one element, and nowhere is it made evident that "Madame" is "at home." Such functions usually are a bore unless there is individuality without too much personality.

A SPORT FOR ALL SEASONS

The hunting set has departed from Long Island, after a remarkably long season made possible by the glorious autumn weather. Some of the most prominent are hunting in England with such famous packs as the Quorn, the Pytchley or the Warwickshire, while others are at Aiken and over on the Pacific coast. Although they would seem to have little in common, I have been reminded of the hunting field by an inspection of motors at the famous Show at Madison Square Garden, for to-day the motor is a necessary adjunct of the hunt. It is true that we have not yet trained it to take fences, or gates with any degree of comfort or safety, though we shall soon do so in the aeroplane, but the motor car is used by nearly everyone to assemble at the meet and to follow swiftly wherever the roads permit. Of course we conform to the etiquette of the Hunt in observing the laws of precedence, it being a strict rule at the Meadowbrook that the car of the M. F. H. shall have the right of way, and be followed in order by those belonging to the other officers. A bright-witted writer, in one of the English magazines, who signs himself "Episkopos," has recently dwelt much upon the status of the motor at the Hunt. He says: "We appeared to be quite accustomed to find ourselves in breeches and boots in a tonneau, and for women the motor-hack that carries them to covert all spruce and unsplashed, and that whisks them home again in time for tea, has become an indispensable factor in the business. It enables them to make a more leisurely departure, and not infrequently a more becoming arrival."

This is from most conservative England, yet I am sure you will agree that the motor-hack takes not a whit from the picturesqueness of the scene, for we have long given up the frightful disguises which at one time we thought were necessary, and have settled down to a less fantastic, but more rational mode of dress. Year by year the cars turned out by leading manufacturers show progress in the decorative art, as well as in grace of contour and lines. They are "devil wagons" no longer, and the hunting field is only one more of their numerous spheres of usefulness. They have no close-time, for with a decently good car one can have fun all the year around. Of course, there is the limousine body for winter, but if the open car has a sound hood, and an efficient wind screen it permits as pleasant use in November, or December, as in July or August. The hunting man, the man who shoots, the fisherman—each has his rigidly limited season that can only be stretched by change of locality, but motoring brooks no coercion at the hands of trifles like the calendar.

ON GOLD DINNER SERVICES AND OTHER THINGS

When I read about gold dinner services I am again reminded of a much discussed news-

paper topic. Of course, the gold dinner service is silver gilt. It would be too heavy, and too massive otherwise, and no one wants unwieldly, even if gorgeous, appointments for the table. Some one said the other day that Americans wander through historic European palaces and then rush home and immediately order duplicates to serve as town residences, or country homes, regardless of surroundings. There are certain localities on Long Island that are architectural nightmares, and even in publications that make a feature of writing up country estates and town houses it is only once in a long while that one finds anything remarkably good. And the interiors are no better than the architecture. Here and there one finds consistency, but more often there is a jumble of the dreadful Louis, and the mock Adam and its weak progeny, the Colonial. Of course there are splendid models of the periods of the great monarch, and his successors, and there exist some beautiful Colonial homes, and delightful houses in the Adam style, but unfortunately, most American homes do not look as if they had been lived in.

As for the silver service, it was once used for many years (only at state dinners) at a certain hospitable home, an invitation to which was an eternal pledge of social salvation. European sovereigns have massive gold vessels and gold dishes, but the silver gilt are generally used, and the Kaiser, who has a horror of dining off plate, always insists on china. Naturally the entrée dishes and larger salvers are of silver, and I can remember once having soup served in silver plates, but there was a certain note of barbarity in the performance which one does not expect at an ordinary town house, even on Fifth Avenue. In fact a too glitering display of silver and gilt on sideboards and buffets is now regarded as somewhat bad form. In the Victorian age, both in America and in England, there were many hideous and useless articles of silver which delighted the people of that day, but times have changed. Perhaps you have read that fascinating novel of Arnold Bennett, "The Old Wives' Tale," and remember the description of the wedding gift of Aunt Harriet to Constance. "All these presents had special cases of their own, leather without and velvet within. Among the latter was the resplendent egg-stand, holding twelve silver-gilt egg-cups and twelve chased spoons to match, presented by Aunt Harriet. In the 'Five Towns' phrase, 'it must have cost money.' Even if Mr. and Mrs. Povey (Constance) had ten guests or ten children, and all twelve of them were simultaneously gripped by a desire to eat eggs at breakfast or tea—even in this remote contingency Aunt Harriet would have been pained to see the egg-stand in use; such treasures are not designed for use."

In America we have houses decorated, furnished and equipped with just such useless truck. We have bravely got over the gilt chair and the plush lambrequin, the stuffy portiere, and the rows of bric-a-brac, and dust collecting ornaments. We have run more to mahogany, and silver, and white paint in modest interiors, and to Versailles, and St. Cloud, and the chateaux of the Loire, in those of greater pretensions. But we still have inkstands without ink; writing desks without paper; book cases that are never opened, and barbarous eating and drinking vessels that are never used. We laugh now and then at the modest bridal household, with its table loaded with wedding silver, and yet what are we to say to such suggestions from London as a silver automobile, piled high with fruit, for table decoration, and little chauffeur pepper pots? Perhaps the less said the better.

Waiting for the pack

Motor cars are the latest adjunct to the hunt

FOOD, DRINK AND DRUGS

Among other fads I note a revival on the part of women to become or to remain slim, and I believe it is becoming the thing to serve with the coffee at dinner an infusion made of camomile flowers, something like the old-fashioned tisane that French children were made to drink when they were ill, which is excellent for the nerves and digestion, and which has thinning properties.

A few weeks ago Mrs. Eli Shelby Hammond gave a costume recital of songs and emotions in poetic action at the home of Mrs. August Heckscher, and it is claimed that for those who wish the right contour and shapeliness these exercises accomplish much. The idea is that thoughts of pleasant things, grace in action and the gentle effort of dancing will restore the figure to girlish lines, and whether or not this is true I have heard from those who were present—it was a seance for the fair sex only—that the entertainment was not only most interesting, but poetic and uplifting.

Then for those who go in for prosaic dieting, I believe the skim milk system has won much approval. A species of buttermilk, or sour milk made into tablets, and relieved of its fatty matter, is taken at intervals of two hours during the day, and the diet is very light for four days at a time, with a heavier meal on the fifth day.

At any rate there is a consensus of opinion about one thing, and that is that alcohol, taken in any quantity, is injurious. The men on Broadway still cling to cocktails and mixed drinks, and for that matter I have seen some rather tall imbibing on Fifth avenue, but the old request, "Boy, take the orders," is not heard as often at the clubs as it used to be. There is less wine and fewer varieties served at dinner, and more than two wines are rarely used at private entertainments. The measures for stopping excesses in alcoholic stimulants are simple, moral, and philosophical, depending upon the absolute power of mind, and everywhere I go I hear the general outcry against the use of drugs. Those who have been victims to the alcohol habit no longer have to go to sanitariums, or take nostrums which are frequently worse than the original ill. Even physicians are advising means of treatment, without writing mysterious prescriptions, and a play is to be soon brought out on Broadway—a liberal translation of Moliere's "Le Medecin Malgre Lui"—which was a keen satire on some of the medical practices in the seventeenth and eighteenth centuries.

SOME UNCALLED FOR CRITICISM

The receptions of the winter include one already given by Mrs. William K. Vanderbilt, and one to be given by Mrs. George Gould, in her new home, on January 18. Last year there were several of these conversaziones—one that of Mrs. John Innes Kane, in her new home on Fifth avenue, and the other that of Mrs. William D. Sloane—and they were great successes.

Naturally we miss the annual ball given by the late Mrs. Astor, although in the present condition of society such a gathering would be impossible. There has, by the way, been some rather cruel and unnecessary criticism upon the report of the appraiser at her home—that some of the furniture was old, and that other pieces were dilapidated—but she was devoted to surroundings which had associations, and when she moved from Fifth avenue and Thirty-fourth street, she insisted that all the furniture in the old house should be brought to her magnificent new home, and that each of the rooms should have as familiar an appearance as possible. I remember, at the time, that there was some kindly comment upon this decision of the then leader of New York society, but after all Mrs. Astor was in a position to do as she chose, and she disliked display of all kinds. As to the pearl story, there is nothing in the least surprising in that.

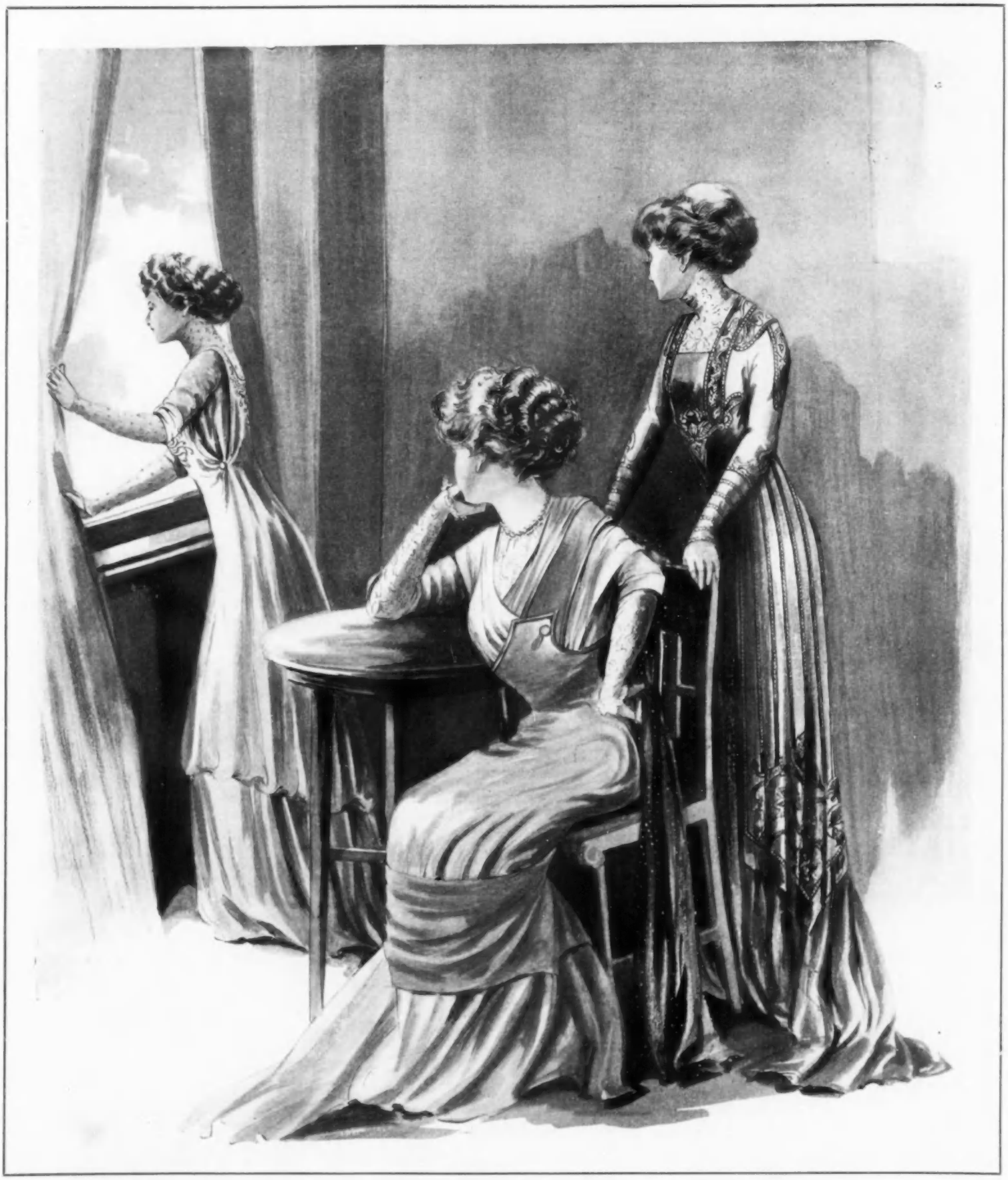
THE SHEPHERD AND HIS FLOCK

ALTHOUGH the masculine non-church goer has for a long time attracted the disapproving attention of church writers as well as of a large number of the clergy, who have sternly rebuked him from the pulpit, he stubbornly continues to pursue the even tenor of his way. And worse than this, whereas in days gone by he alone was to any great extent open to the charge of backsliding in such respect, of late years his wife and daughter in increasing numbers have taken to omitting regular church attendance, and that without the least loss of caste, except, perhaps, in small, conservative communities.

Why is it that men and women who not only lead respectable lives, but who devote much of the time they can spare from the most pressing personal claims to what are incontestably good works, are to-day so frequently to be counted among those who habitually absent themselves from divine service? This is the question over which many good parsons are in despair, and it is but natural that they should be, for what between their concern for the souls of their communities, and the prospect of being left without employment, they have much to worry them. It is also the question that is perplexing church councils, which are at their wit's end to devise methods of persuading (coercion being no longer permissible in the Protestant communion, at least), people to come back into the fold. But in spite of all the perturbation and efforts at reform on the part of the religious agencies of the age, the number of the non-church goers keeps on increasing at a rate alarming to those who regard Sunday observation, according to ecclesiastical formuli, as the only test of character, and the only hope of salvation.

Perceiving the trouble churches are in over the drifting away of their congregations, ex-President Eliot, of Harvard, not long ago submitted to an interested world his plan of a new religion, but although it was cordially received by the public, the ecclesiastics would have none of it. The projected system failed to provide for any phase of current ecclesiasticism, including the ministerial office, mysticism and the like, and, therefore it is not surprising that they frowned upon it, and refused to permit it Christian sanction. But whether the Protestant leaders like it or not, the only hope of winning the majority of those who have forsaken the church back to affiliation with religious groups is the reduction of church system, as nearly as practicable, to the two principles—Love Thy God With All Thy Heart and Thy Neighbor As Thyself. In spite of ecclesiasticism the more enlightened classes are already engaged in conjuring out in a myriad practical ways the command of neighborly love, and it is only by a convincing presentation of the claim of God upon the loyalty of the race, that the majority of the unchurched can be made to include that also in their creed of life.

The right of private judgment—fought for and won centuries ago—is what is now being exercised by the non-church goer, and what he asks of the ethical leader is not high-priced choirs to discourse glorious harmonies, or sacerdotal vaudeville of any kind—which aids to crowd-drawing do not touch the core of the matter. His demands are more serious and fundamental, for he believes that the hour has come when the church must go back to the Master, and seek from Him a new interpretation that shall fit the requirements of this age.

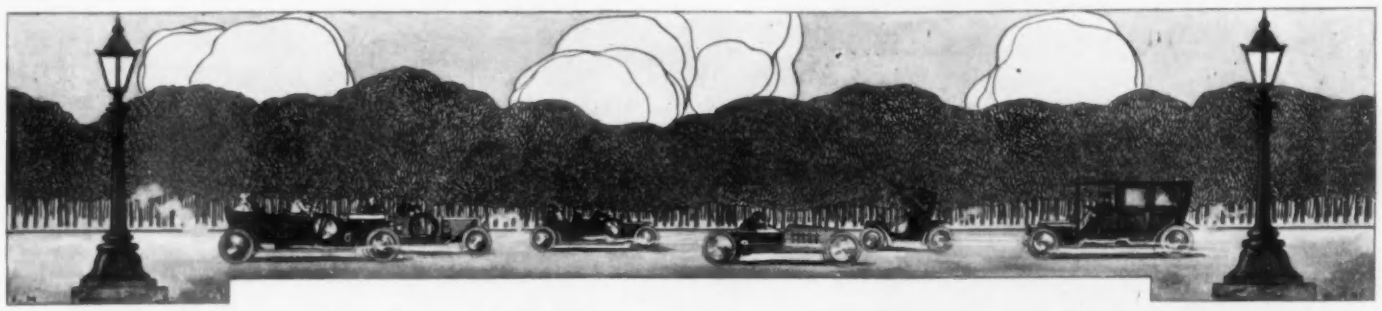


SMART RECEPTION GOWNS FOR AFTERNOON WEAR

LEFT FIGURE:—Single afternoon gown of lilac crêpe made in one piece with a draped skirt. Bodice made in jumper effect with a large armhole fastened at the bottom with a rhinestone buckle. The embroidery in front and in back is of lilac silk, outlined in purple. The yoke and cuffs are of fine allover embroidered batiste.

MIDDLE FIGURE:—Gown of sage green lansdowne, with a band of broadcloth across the left shoulder and around the skirt at the knees. The lansdowne is softly draped over the shoulders in surplice effect. Valenciennes is used for the cuffs and small yoke.

RIGHT FIGURE:—Gown of Atlantic blue warp, with a tunic of rose pink chiffon embroidered in blue. The trimming on the bodice is also of rose chiffon embroidered in blue silk. Theyoke is of allover Valenciennes.



THE SUBLIMATION OF THE MOTOR CAR

Woman's Ever Increasing Interest in Motoring Arouses Keen Competition in the Production of the Luxurious Type of Vehicle—The Models of This Year Seem Very Near Perfection

By Julian Chase

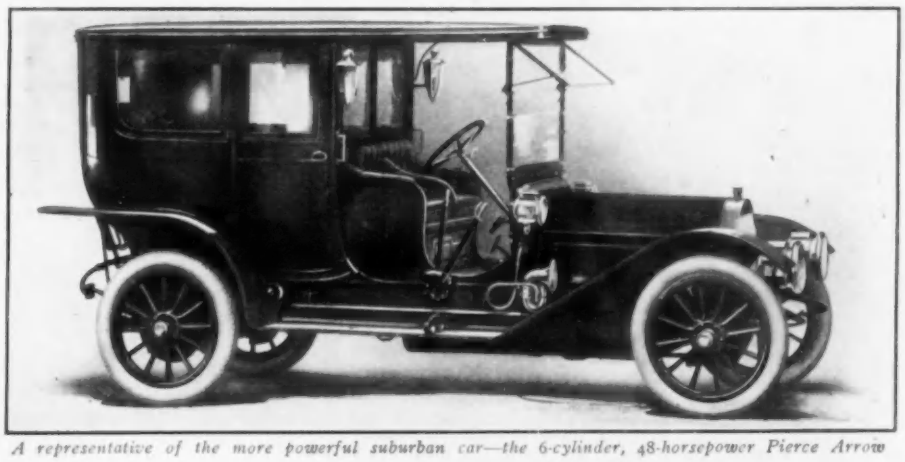
IN the realm of the motor car this is show time.

While one show has already been held and is now some two months gone into motoring history, while the first national motor car exhibition ever held in the South—the show at Atlanta, Ga.—was held in November last, the real "show period" in the motorists' year began on New Year's night when the doors of the Grand Central Palace in New York City were opened to display to the public what the motor car makers had prepared to offer as the product of 1910.

On the next day after this show closed, the other of the "two big shows" was opened. With the closing of the Grand Central Palace came the opening of the Madison Square Garden exhibition and following these will come the shows at Chicago, Detroit, Buffalo, Philadelphia, Washington, Boston, Portland (Maine) and Portland (Oregon), Pittsburg, Cincinnati and nearly every other city in the country that can muster half a dozen dealers and boast a hall big enough to house a dozen cars and have sufficient space left for the "paid admissions."

The Winton "Six" limousine is well suited to both town and country use

To say that there is a deep and genuine interest in motor cars to-day is like saying that two and two make four, and that this interest is shared by the women equally with the men is evident to anyone who has visited the shows of the past few years. Few cars are bought without woman's advice in their selection. And this judgment to-day extends to things other than the color of the paint or the softness or durability of the upholstery. Time was when these were the only things about which woman's voice was heard or her judgmen asked, but "the world do move," and a change has come in each of two directions;—in the development of motor car making, and in woman's knowledge of it. In the early days of the industry, when the motor car was mostly all machine, with a seat or two thrown in wherever space was found, when all makes were pretty much alike and seemed more like glorified motor cycles than comfortable conveyances, the choice was more purely a mechanical one. When the man had decided on the "make" of the new car, the woman was called upon to determine the color and the material for the cushions, if the makers were generous enough to allow any variation from "stock" in these particulars.



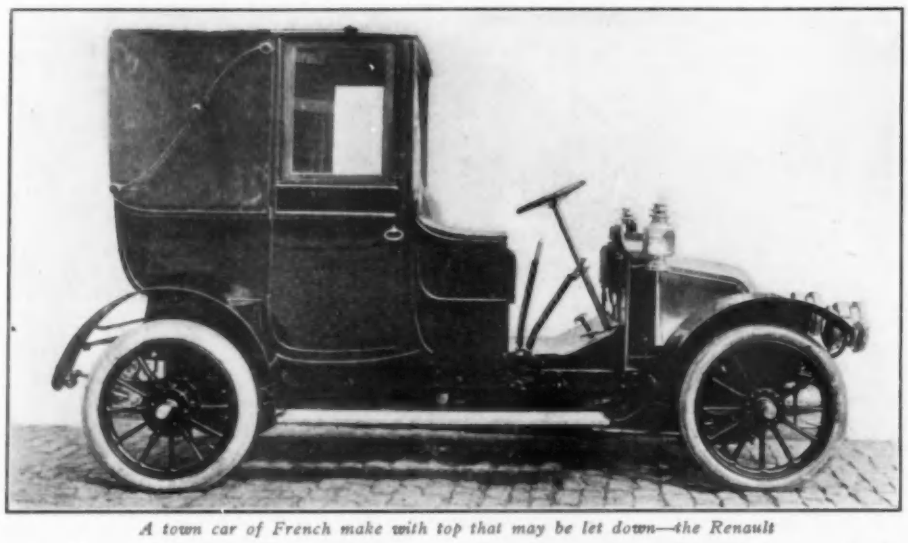
A representative of the more powerful suburban car—the 6-cylinder, 48-horsepower Pierce Arrow

Gradually, with its perfection, the machinery was subdued and more attention was given to the real purpose of the car and to the comfort of those who would ride in it. Gradually also, woman's knowledge of what a car should be, to meet the family's requirements, increased. She has learned the advantages of luggage space and comfortable seats in touring cars, and of low doors and unobstructed entrances in town cars and limousines. She has learned, too, that if she is to operate the first of these cars or a runabout herself, the clutch pedal must be within easy reach and not require too much exertion in its operation; that the brakes must be so proportioned and worked out that they will hold the car with no more pressure on them than she can easily apply; that the motor must crank readily or start surely "on the spark"; that spark plugs and such other parts as are most likely to go wrong must be so placed that they can be replaced by her alone without too much difficulty or too much grease; that tires sometimes puncture and, if she would change them all alone (as many women do to-day), they must be of such a type that they can be most easily replaced. She has learned what gear shifting is, and which gear shifting system is the easiest for her to handle. She has learned much about the motor car, and the building of the car has so developed that there is ample opportunity for her to use this knowledge and the appreciation of her own requirements in the selection of the car which she will, at least sometimes, drive herself.

As we have said, show time is here. So are the 1910 models. What are they like? Why and wherein are they different from the cars of 1909? In what particulars are they better vehicles for women to drive? We shall try to answer all these questions, but before we begin let us say a word about "this year's cars," the "season's new models," and phrases of a similar sort.

There is a feeling among manufacturers that the "season" idea should be done away with. Motor cars are not, like women's hats, subject to changes in fashion. There is no reason, it is held, why the development in design should be marked off in periods of one year each. The making of cars is a business

The Woods electric coupé provides not only luxury but thorough protection



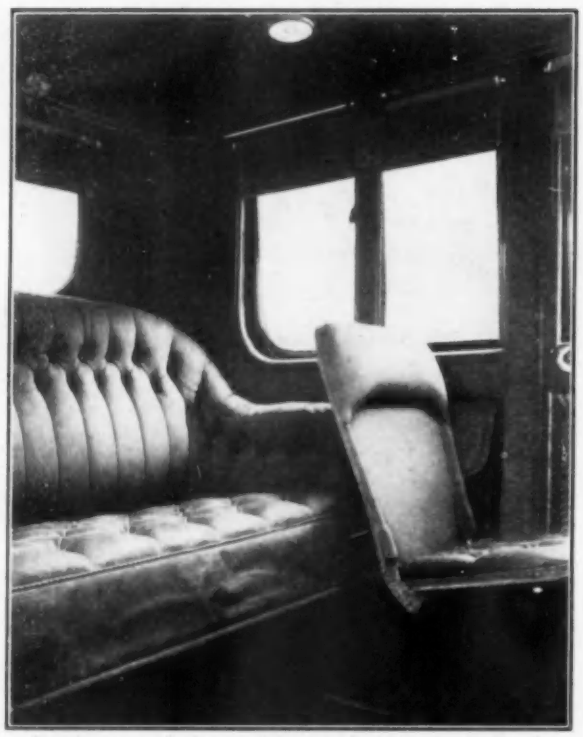
A town car of French make with top that may be let down—the Renault

proposition and both the maker and the user will be better off if it is done on business principles. The aim of each maker should be to improve his product constantly and not merely to bring out something different once a year. Changes in design are made when they can be made most economically and as none of the changes that are made these days represents the difference between failure and success they can be, and are, postponed until the means of producing the parts under the old designs have been made to pay for themselves.

Why should we have a brand new model of each make of car every year? No one expects the watchmaker to bring out a "new model" each season. They have no "seasons" in the watch-making trade in the sense that we still understand them in the motor car industry. And why don't they? Because the makers of the watches know that the net cost of any one movement is less as the total number of movements produced from any given set of tools, jigs and templets (which are the things in a watch-maker's or a motor car maker's shop which correspond with the patterns, tape measures, and shears in a tailor's) increases. Watches are constantly being improved, but the changes do not match those in the climate.

The same things that make it good business to disregard the calendar in watch making, make it desirable to break away from the "season idea" in motor car making. The time will soon be here, it is confidently believed, when we shall not know where one crop of cars leaves off and the next begins.

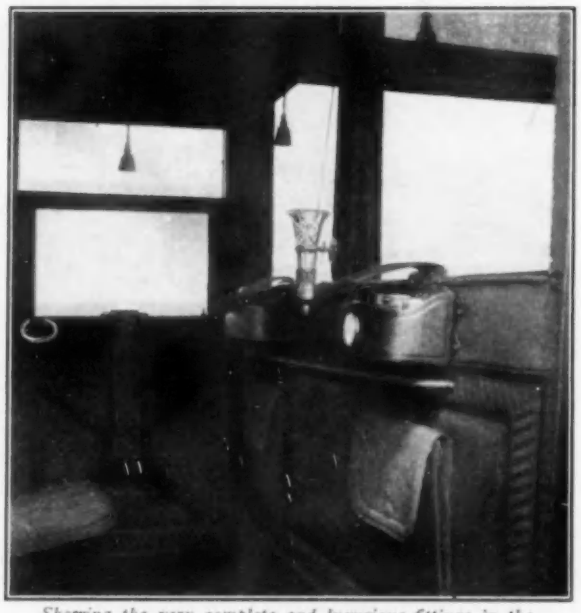
But there is a difference; yes, there are many of them, between what may be taken as the "average car" of 1910 and the "average car" of 1909. In the first place, a comparison of the cars which were exhibited at this year's New York shows with those which were seen there last year indicates that the "average car" sells for a little less this year than last. More than half of the cars shown at Grand Central Palace sell for less than $2,000 when fitted with the standard type of touring body. At the Garden show, which is always made up of cars selling at a somewhat higher figure, 25 per cent. of the cars sell for less than the amount mentioned. With the lower price of the "average car" comes also lower horsepower rating, the figure for 1910 being 25-35 h.p., and for 1909, 35-50 h.p. This means that there are this year more cars, in proportion to the total number produced, with moderately powerful engines, hence more cars suitable for the women to operate, than there were last year.



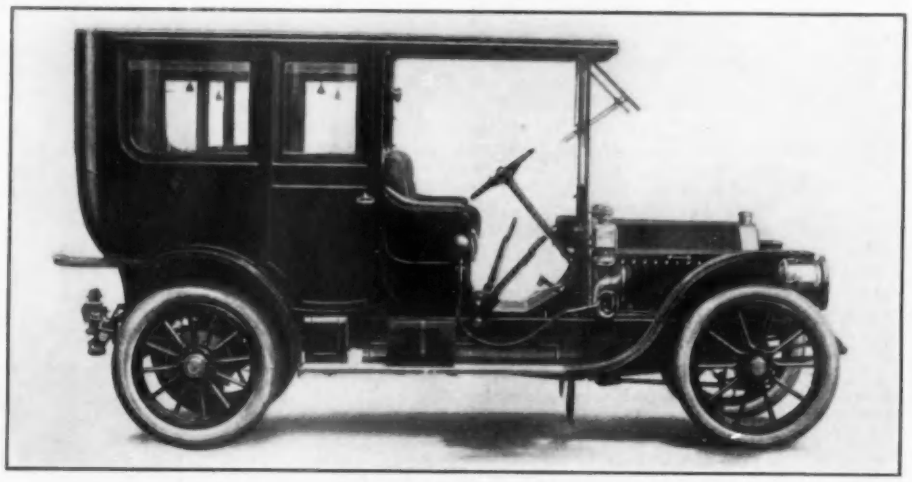
Showing one of the revolving supplementary seats in the Peerless limousine

Without going too deeply into the subject, so deeply that we cannot be followed by the reader who is not well up on the technical side of the motor car, we should touch on those features of design which help to make the 1910 cars distinctive. And to look again at the motors we find that most of them—the very large majority—are of the four-cylinder variety. There are just as many "sixes" as there were among the 1909 models, but no more. There are fewer cars with two-cylinder motors and their decrease in number has helped to swell the total of the "fours." To the woman who knows what "bore" and "stroke" mean we would say that there is rather a marked tendency to build motors with the stroke longer than the diameter of the cylinder and there is also a tendency to make the stroke greater in proportion to the bore than was the average practice last year. But enough of this. It is not in this part of the car that most women are interested.

We have spoken of the necessity, in a woman's car, of having the gear shifting system easy to operate, for when the car is running it is used constantly. The woman who will buy a car or have a voice in the purchase will therefore want to know what she may expect to find in the new cars. She will find that what is known as the selective system, in which the gear changing lever moves in an H slotted quadrant, is largely to the fore. The reason for this is that it is possible to change directly from any speed to any other, and because of this, the gears can be shifted with less effort and less noise. A further reason for the general adoption of this system of gear changing is that the builder is able when using it to make a stronger, lighter and more compact gear box and thus have more room and weight allowance to give to those things which tend to the comfort of the occupants

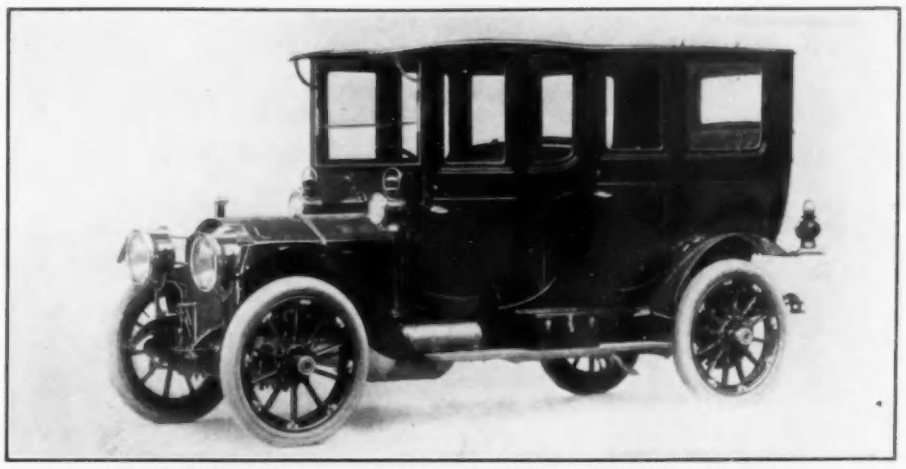


Showing the very complete and luxurious fittings in the closed car of to-day



The Peerless limousine is a car for greatly varied use

of the car, as well as its easy operation. A feature of the 1910 cars which will help to make them better vehicles for everybody is their larger wheels. When the first cars were produced they nearly all had small wire wheels about the same size as those of a bicycle. Even then we who were early at it heard much regarding the value of larger wheels. We saw diagrams everywhere that motor cars (or as they were then called, horseless carriages) were talked or written about, which were drawn to prove that the big wheel goes over the imaginary stone or into the imaginary hole much more easily and with less up and down movement, which tends to discomfort, than the little wheel. We have always known that big wheels make the car "ride" easier than little wheels, and that the big wheel was not so hard on tires. Gradually the size of the wheels has been increased from 28 inches to 30, 32, 34, and this year much the greater number of cars have wheels 36 inches in diameter, or bigger. Many have wheels that are 40 inches high.



The Packard double coupé affords complete protection for all its occupants

Among bodies the tonneau is still the most popular, but it has been modified and changed from its general shape and appearance of a few years ago when it first became, as it now is, the typical motor car body. At first it was small and, if the truth be told, a most uncomfortable sort of thing in which to ride. It grew rapidly and beyond all reason both upward and outward toward the rear as the wheel-base was lengthened. Its back soon assumed the height of a chair of state and its spaciousness became so great that there was nothing for the poor little woman or the short-legged man to "hang on to." Foot rests then came into vogue and kept the hitherto unfortunate occupant from rattling around like a dried pea in a tin cup. It was soon seen that so much room in the tonneau, except in big seven-passenger cars, was not only unnecessary but, as we have tried to show, decidedly undesirable. Tonneaus began to shorten up and with this shortening came a lengthening of the motorists' vocabulary by the additions of such terms as tonneauette, baby tonneau, toy tonneau, close-coupled body, etc. There seems to be no need of such a great variety of terms, all covering practically the same thing and none expressing accurately what that thing is. To borrow a little from another writer, it can be said that the toy tonneau is not a plaything; the baby tonneau is not a perambulator. Both terms mean a tonneau with a tuck in it, as the modiste probably would say. There are lots of runabouts this year, cars built for two, with extra accommodations, possibly, on rumble seats for others. Runabouts have become a distinct breed as the special requirements of this class of cars make certain alterations in the chassis necessary.

Packard landaulet with dropped top. The extra seats make it a seven-passenger car

Interior of the Packard "Thirty" limousine, showing the folding seats which face forward

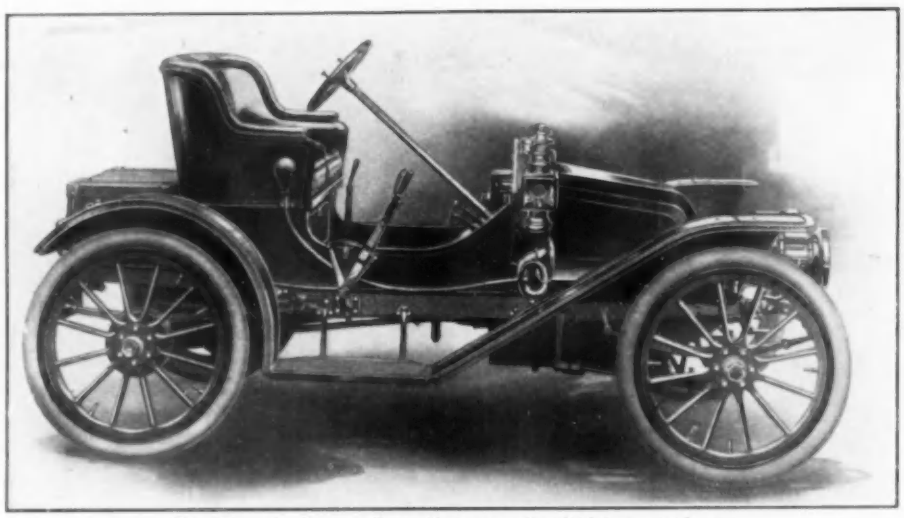
Of closed cars there is a greater variety in type and finish than ever before. The limousine of days gone by, which was little else than a tonneau with a top built on it, is not so common as it once was. It was the original "closed car," and as such in its early days served all purposes, and was used as touring vehicle, town car and opera bus as well. The town car is now a definite type, like the runabout, and it has come to us not so much by way of the limousine as from the taxicab. It is an elaboration of the latter rather than a refinement of the former. It is the woman's shopping and calling vehicle, a comparatively small, light weight, speedy car, capable of going quickly anywhere through city streets and city traffic that anyone can wish to go.

In interior decorations and elaborateness of fittings the closed cars of 1910 surpass anything before attempted in motor car luxury. From the deep cushions to the cut glass flower holder or the vanity box, the more extensively fitted out cars seem the last word in the carriage builder's book of knowledge. Nothing that could in any way add to the comfort or help to fill the requirements of those who use them is omitted. Specially built bodies are now frequently seen in which even writing desks are included among the "furnishings." The photographs which are reproduced herewith give a much better idea of the development along this line than we can hope to give in words.

The latest thing in bodies is the "torpedo" type. It is a modification of the tonneau and the objects of its design are chiefly to overcome the dust nuisance and to afford greater protection for those who ride. In the regular tonneau type the occupants of the front seat are freer from dust than those in the tonneau, but because of the open space between the dash and the front of the seat, they are subjected to greater draught and more dirt which blows in about the feet. The torpedo body overcomes both of these shortcomings of the tonneau in that the back (in the true torpedo) is so shaped that much less dust is drawn up from the road by the movement of the car and consequently the occupants of the rear seat are kept freer from it. The front seat is enclosed by doors on both sides or a door on one side and a panel on the other, so that those on the front seat are protected from draughts about the legs and the dirt is kept

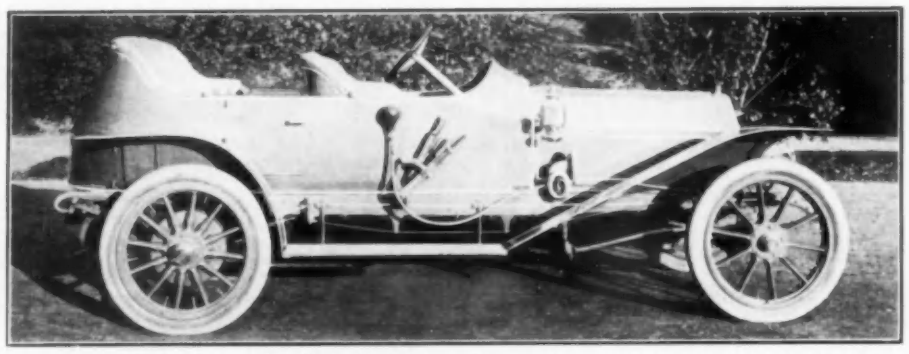
A glimpse into the Detroit-Electric. A type of vehicle that any woman can operate

Looking into the Detroit-Electric from the front. The modern sedan chair



The Mora "20," a small gasoline car well suited to woman's use

out. So great, indeed, is the protection afforded to the occupants of the front seats in torpedo cars that even in very cold weather no lap robes are needed. As in the example illustrated, this new type of body may be so made without adversely affecting the appearance of the car that two or three tires, or other things taking up an equal amount of space, may be entirely shut up in it, out of the way and out of sight. Besides this there is, of course, the usual opportunity for trunks outside and for drawers, lockers and other storage space beneath the seats.



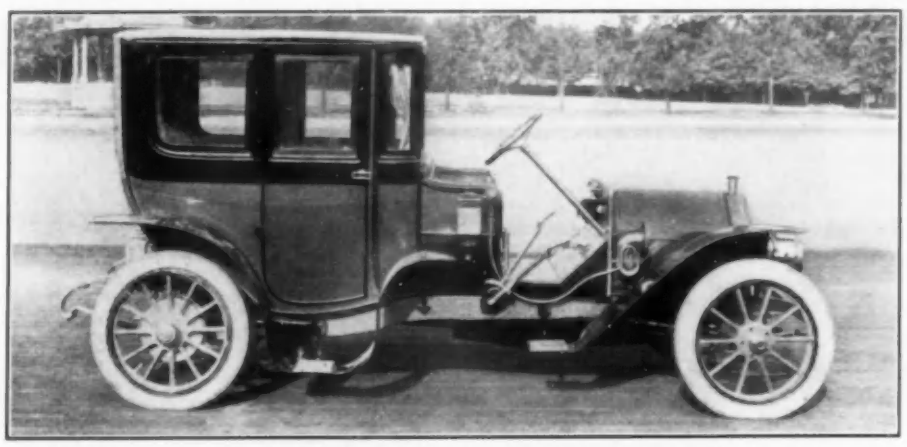
The torpedo is the latest type of touring body. The Palmer-Singer is a good example of this type

The especial adaptability of the electric to woman's use is so well known as to call for merely a word or two in an article such as this. It is the woman's car *par excellence* in 1910, as it has been since women began to drive, and while the number of women who drive gasolene cars is constantly growing larger, the majority of those who drive alone still, and probably will always, drive electrics.

In the foregoing remarks the writer has tried to point out the features of the 1910 cars that conduce to the woman driver's greater comfort and safety. There is no doubt that most women have greater manual dexterity than men, and it follows, therefore, that women are capable of becoming even better chauffeurs than many of their most expert masculine confrères.

Eternal vigilance is the price of driving all automobiles, even the simplest types of electric runabouts. To release the clutch and apply the brake without a second's delay seems simple enough when you practice it at leisure in the garage; but it becomes a very different thing when you are called upon to do it suddenly on the road. Driving an ordinary touring car is equivalent to hurling more than a ton of highly complex machinery down a highway at speeds ranging from 44 to 90 feet a second! The fact that it can be done safely and comfortably speaks well not only for the mechanism of the car, but for the nerve and dexterity of the driver.

Driving really well is by no means a universal accomplishment. The test of a driver may be considered the cost of each mile he travels at a given speed. The expert saves not only gasolene and lubricating oil, but also the infinitely greater bills for tires and repairs. A good driver's annual tire bills may be less than half of the sum expended by his less skilful neighbor, yet his total mileage is perhaps exactly the same. It is possible to learn more from a single day's tour with an expert driver and mechanic, than you could otherwise pick up in months of painful experience.

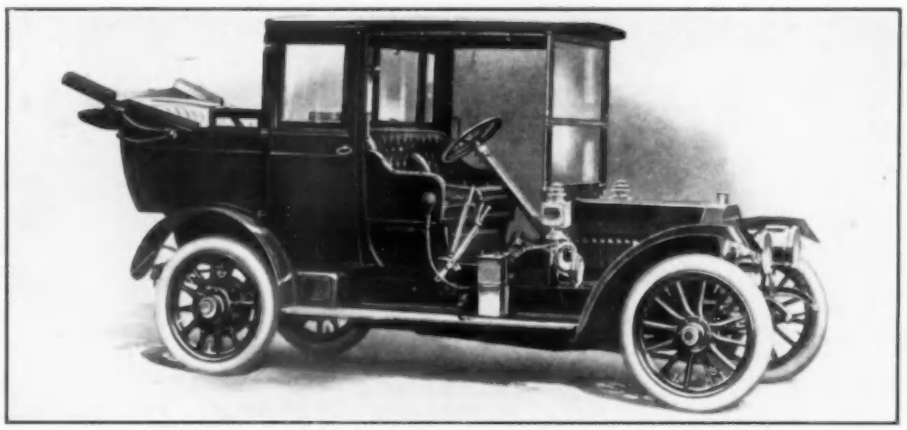


The Thomas town car with drop frame to provide a low door and consequent easy entrance

When you are driving with a really good chauffeur, notice exactly how he takes his curves, and notice too that his method varies with different speeds. After a day spent in this manner, you will have been strongly impressed by the fact that the driver has made no special effort to rush his car on the level stretches, even though he is trying to drive at his maximum speed for the tour. On the contrary, he goes at a moderate rate on the level stretches, with the result that his engine has plenty of power in reserve when he arrives at the foot of a hill. A second or two gained on the level is paid back to you with interest when a long hill confronts your over-heated engine. In the last analysis, perfect driving consists in keeping your car always moving at a uniform rate of speed, except, of course, when you have to slow down for traffic and corners.

The average woman chauffeur is especially prone to disregard symptoms of trouble. Any ominous noise which interrupts the smooth purr of your machinery deserves instant attention. It is the poorest kind of economy, both of time and money, to trust to luck that the trouble will rectify itself en route. Half a minute's attention, given promptly, will often save costly and vexatious repairs. If one expects to become a first-class driver, he must make up his mind to disregard the old adage about never looking for trouble till trouble looks for you.

In capable hands, the automobile can give more pleasure and more practical service than anything else in the world. This is a strong statement, but the amazing popularity of the motor car seems to warrant it. When you consider that an engine measuring, perhaps, three feet one way and eighteen inches the other, is able to transport eight passengers comfortably, in any weather, at four times the speed of a horse, you begin to realize the possibilities of the modern automobile. It will serve its master faithfully for 365 days out of the year; and it will enable him to see more of his own country in a week than many of his ancestors used to see in their whole lives. But in all your dealings with a motor car it is wise to remember old Isaak Walton's word of advice to fishermen:—"Treat it as if you loved it, that it may live the longer."



The Locomobile landaulet combines the advantages of both an open and a closed car

The interior of the Thomas-Flyer limousine, which provides exceptional seating capacity

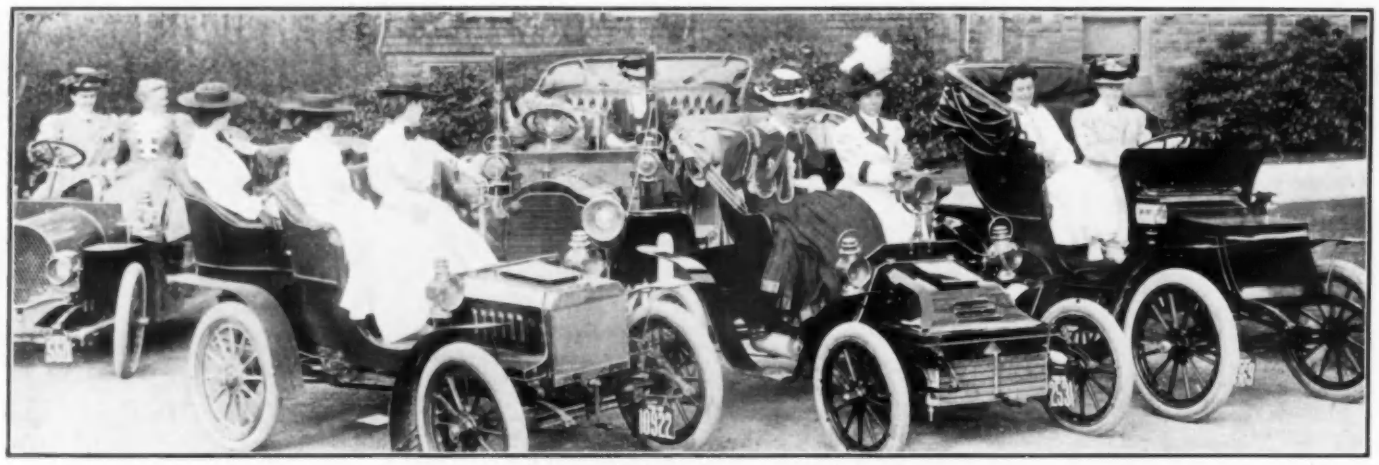
The Baker electric, controlled completely from within. Used for calling, shopping and trips about town

The richness of the interior of some cars, like this Locomobile, lies in its simplicity

The Waverley four-passenger brougham—a comfortable, easily operated car of the electric type

The Waverley. The simplicity of the electric's control is well illustrated

The Stearns collapsible landaulet. Practically a tonneau with the added advantages of a closed body



A meet of the woman's motor club

A DISTINCTIVE WOMAN'S CLUB

Moveganta Klabo of Philadelphia—Only Organization of its kind in America

By Adelaide Margaret Delaney

THIS is an age of woman's assertion in many directions. Long ago she abandoned the one-time popular pose of invalidism that she might assert her right to participate in the health-giving out-of-door sports, and, in view of her success in attaining distinction in pursuit of them, it followed as a perfectly natural consequence that she should have early developed an interest in motoring. To-day she not only owns her own cars, but she operates them, for she has proved that she can handle the steering bars, and guide the heavy vehicle through difficult places, with just as much skill as any man. And what may be called the crystalization of woman's interest in automobiling in this country is the Moveganta Klabo, an "auto" club in Philadelphia that is composed exclusively of women motor enthusiasts.

The Moveganta Klabo is unique in America, for it is the only club of its kind that has attained the dignity of an established institution. Although but five years old it has become known, not only in the East, but through all parts of the United States, and Europe as well, and its wonderful success is probably due to the fact that, almost without an exception, its members are women who are enthusiastic on the subject of automobiling. All its active members own and operate their own cars, and although the associate membership comprises those who are not yet qualified to participate in the sport so actively, there is not one of them who is not devoted to motoring, or who does not, to some extent at least, indulge in the recreation. In this little body of women, therefore, one may find those who can talk fluently upon every phase of motoring. All have had wide practical experience; many have made extended runs on both sides of the Atlantic, and some have done much to improve the roads, and perfect the laws that now make Pennsylvania such a comfortable State for those who drive in motor cars either for business or enjoyment.

Since its organization, the club has secured a membership which includes many of the most prominent women in Philadelphia society, and it has permanent headquarters in the historic Arnold Mansion, in Fairmount Park. It was a flash of genius on the part of the president, Miss Margaret Corlies, that led to the selection of this grand old homestead as a club house. For many years, despite the existence of scores of historical societies, the Arnold mansion had remained a neglected eyesore in Philadelphia's beautiful park, and so far as can be ascertained, the neglect of the place was in no respect sentimental. It is true that most unsavory memories hovered about the house—the home of America's first great traitor, Benedict Arnold—yet this fact had in no respect influenced the Park Commissioners. They simply had had no money that they could spend in keeping the mansion in good condition, and they were delighted beyond measure when a number of the city's most prominent women volunteered to restore the house to all its former grandeur, and keep it in that condition so long as they were permitted to make use of it as a club house. So it came about that the very structure in which the dames and damsels of the olden times danced with redcoats and Yankee patriots—the house in which many a scheme had been planned, for the glory, as well as for the disgrace, of the nation—is now the home of one of the most modern organizations of progressive women.

Miss Betty Dever of Philadelphia

And the work of restoration that had been carried out in the club house is highly satisfactory, for it is thoroughly in keeping with the demands of the traditions about the mansion. Architectural authorities have always classified the building as one of the best examples of pure Colonial, and the rebuilders have adhered strictly to this ideal. Every detail of the old Colonial effects has been preserved, except in so far as it was necessary to modify in order to make room for more modern conveniences. As a result, the women who stop at the club house after a run through the park, or as a prelude to a drive on the banks of the always-alluring Wissahickon, find themselves in a most restful environment. Situated in one of the most delightful sections of the park, far from the beaten paths of the ordinary sightseer, no sound reaches it, save the noise of the automobiles themselves as they come "honking" up the picturesquely-shaded driveways, and within the house is an accurate picture of the pre-Revolutionary mansion, for the big rooms, which still retain the decorations

The historic Arnold homestead in Fairmount Park, where the "Moveganta Klabo" makes its headquarters

that made them famous nearly a century and a half ago, have been furnished with much the same kind of heavy, old-fashioned pieces that were there when Benedict Arnold was the occupant of the estate that is now Fairmount Park.

However, while everything about the place is quaint and old-fashioned, little of this element intrudes itself into the conversation of the women who frequent the club. Though they may be drinking tea out of real, old-fashioned, egg-shell china cups, or eating dainty sandwiches from plates that bear all the ear-marks of having been made a hundred years or more ago, each and all of them discuss the fine points of the various machines with that familiarity with the mechanism of a motor car that always distinguishes the automobile enthusiast, and is bewildering to those who are ignorant of such technical terms.

Mrs. William Clothier is one of the members of the Moveganta Klabo who drives her own car

To one who is impressed by the quaint, olden-time atmosphere of the place, it seems strange to hear fair lips engaged in eager discussion of speed laws, gears, horns, non-skid tires, and other motor-car equipment, yet it must be admitted that, in most cases at least, the problems receive quite as intelligent consideration as they would among groups of motoring men.

The principal object of the club is, of course, the mutual benefit of its members, but this purpose has a wider significance than might at first thought be imagined. It means the organization of club runs—small runs through the parks, and longer runs to distant parts of the country. It means the inauguration of movements for the encouragement of good road construction. It means the introduction of legislation tending to the safety of motoring as a sport. And it means, too, the combating of legislation that might interfere with the safe enjoyment of this out-door recreation. As several of the leading members of the club are women who have long been interested in civic affairs, they know the way to approach the city council as well as the State legislature, and their influence has already been felt, not

(*Continued on page 32.*)

CORRECT EQUIPMENT IN CHAUFFEUR LIVERIES

Good Style Clothes for the Motor Driver and Second Man

WITH the evolution of the motor and its fittings, the dress of the chauffeur has advanced step by step, until now it has acquired an appearance as smart and tasteful as that of the machine itself.

Many chauffeurs, being skilled mechanics, are still adverse to wearing regular livery because they consider that it brings them down into the servant class, but such excellent styles, fashioned on conservative lines, are now being made that they are growing more amenable and, moreover, realize that owners of the best equipped cars insist upon liveries to correspond. The rules governing these styles are gradually becoming better defined, but—since there is still so little precedent to go by—it is well to adhere closely to the few that have become established.

The general tendency is toward extreme severity in color and trimmings, and absolute simplicity of cut. The great need of sufficient warmth, particularly in our winter climates, must also be considered, and this has to be obtained with as little bulk, or clumsiness of effect as possible. A good looking livery for general service is shown by the model at right of this page which is of heavy box cloth in deep maroon, and fastens with horn buttons. The cuffs, in addition to an inside wind cuff, have a strap attachment to draw them in about the wrists, while the collar is made to fit snugly about the neck. The cap, shown on the same model, is the regulation shape in black, with a patent leather visor, and the cloth of which it is made should be chosen to match the suit and coat. The heavy gauntlets of black kid are lined with fleece or lamb, and the puttees are of black pigskin to match the shoes in color. It is important that the gaiters or puttees should always be of the same color as the shoes, and black is to be preferred to tan.

The suit at the left of page is intended for summer use, but the same model may be made up in heavier material for cooler weather. The trousers are of knickerbocker style, and the coat is a semi-Norfolk, with belt at back only, which is cut with a yoke, and plaits extending up to it. There are also four patch pockets, finished with flaps. The

Good style livery for summer use

Scotch tweed cape for the second man

Smart livery for general wear

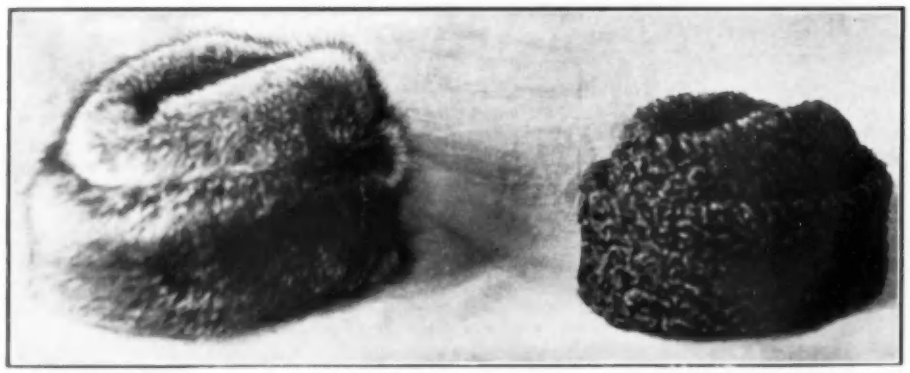
summer gauntlets illustrated are of kid (unlined), with palm, thumb and forefinger reinforced, and the cap, in the French style, is of cloth to match the suit, with patent leather visor. One of the best summer combinations is a gray suit, and gray cap, with black gaiters or puttees, black shoes and buckskin gloves.

A useful accessory for the second man is a cape like the one illustrated, which is designed to throw over the suit or ulster as a dust protector. Made of Scotch tweed, in several attractive color combinations, it hangs from the shoulders in graceful folds, giving much the same effect as a Raglan coat, and the close fitting collar is so arranged that it may be turned up about the neck and fastened in place with a tab, thus keeping out every particle of dust. It is provided with two deep pockets on the inside and straps of the material to fasten about the body and hold it firmly in place. The liveries and cape illustrated on page 17 are from Rogers, Peet & Co.

The heavy overcoat for winter, if of cloth, should match the suit in color, and it is usually rather long, double-breasted, and made with rolling collars and broad lapels. For very severe weather these coats are either fur lined and finished with fur collars and cuffs, or made entirely of some warm, inexpensive fur.

Of the two winter models illustrated on this page, that at the lower left is of heavy black box cloth, cut double breasted, trimmed with black braid olives and loops, in military fashion, with shawl collar and turned up cuffs of Persian lamb, and warmly lined with mohair plush. The Persian lamb turban, designed to accompany it, may be pulled down over the ears by means of the sliding band attachment.

For still colder weather, the heavy overcoat made of selected coon skin (on upper right of page) is most appropriate, the front being double breasted and the lining throughout of woolen. The Russian turban of coon skin is also provided with a sliding band, similar to that of the Persian lamb cap. Such an outfit is really a necessity for long country runs. The boots, shown on this same page, and intended to be used with either of these coats, are of black calfskin, lined with fleece. They fasten snugly by means of metal clasps, which are easily adjusted, and with the addition of fur-lined kid gloves protect the chauffeur as far as possible from sharp winds, while giving at the same time a trig appearance. All these articles for winter use are from Brooks Brothers.



Fur caps to match the two coats shown on this page

Chauffeur's coat of black cloth with Persian lamb collar and cuffs

THE DECLINE OF THE HORSE

IT is of interest at this time when the decline of the popularity of the horse is so noticeable in this country, to see a similar condition in England. Recent statistics show that the numbers of its so-called pair-horsed carriages have been on the decline for several years past, and, in fact, have fallen from 49,321 to 36,707 in the last five years. In other words, over 12,000 pair-horsed carriages have disappeared in five years, but there are still 36,000 to be reckoned with. Then, too, there is the one-horsed carriage, and certainly there are many owners of such who are quite able to afford a motor car, even if not one of the lordliest kind. In the last five years the use of one-horsed carriages with four wheels has fallen from 70,644 to 59,473. The use of horses is steadily on the decline, even in connection with what are officially described as hackney carriages, by which is meant anything in the omnibus, tramcar, hansom, or "growler" line. In five years the horsed hackney carriage has fallen from a total of 127,410 to 114,707, a reduction of 12,703. On the other hand, the use of motor omnibuses and motor cabs has increased so rapidly that in London alone there are now no fewer than 1,164 of the former and 3,799 of the latter. Cabs, in fact, have increased by 1,441 within the last twelve months.

In all this there is cause for congratulation on the part of horse lovers, for while it means the dawning of a better era for the equine world, there is not the least danger that the horse will be entirely supplanted by gasoline or electricity. He will be saved much misery from hard work and harsh treatment. It is quite probable that he may cease to be the economic factor he has been in the past, but he will always remain as a source of pleasure.

In severe weather these coats of coon skin are smart for motor car drivers

Comfortable fleece-lined boots of calfskin

LUXURIOUS ADJUNCTS TO MOTOR TRAVEL

SEE TEXT, PAGE 21

THE PRACTICAL AND BECOMING IN MOTOR DRESS

Well Chosen Models in Gowns, Hats and Wraps—Good Style Suggestions for the Little Accessories of the Toilet

BECAUSE motoring first and foremost calls for practical garments, it does not follow that they need be ungainly. In the earlier days of the automobile the fact that she could be protected from every unkind element by attractive, shapely and becoming garments seemed to be uncomprehended by the average woman, judging by the exaggerated and disfiguring models that we were wont to see worn by usually fastidious dressers. Motoring, it seemed, was the one fad that leveled feminine vanity to the ground. But now all that is changed and there is nothing so easy as to be charmingly and suitably gowned if one has the taste to select models that are now shown, instead of accepting the first that offers.

LEATHER TRIMMED GOWN

In drawing No. 1 is shown a frock that is smart and serviceable, always trig when

No. 3. A pretty little hat of gray kid and scarlet leather

one stops for luncheon or dinner, and capable of withstanding bad weather. Made of tobacco brown wool cheviot, it is without a lining, but worn over a foulard petticoat and bloomers of the same color, or the petticoat may be discarded as superfluous. For cold weather have the bloomers lined in washable flannel, made removable. The Russian blouse is cut plain and snug, fastening on the left with three large cloth buttons. For belt, collar and cuffs use either black or dark brown leather. Black patent leather is very good. The skirt has three wide plaits on either side, stitched down to the hips. In the back it is plain and fastens under the hips on the left. Underneath the bodice may be used either a blouse or a chemisette. The latter is preferable for a motor trip, as fresh ones are so easily tucked into a small space. For them use a deep, cream net, tucked around, and lined in mousseline. This color does not show the dust and is softening and becoming to the face. The hat shown with this was of black rubberized silk, the brim faced in leather. A very good choice for this gown is dark slate grey cheviot, with navy blue leather as trimming; or tan and green is lovely.

COAT WITH ADJUSTABLE LINING

The second model is an imported coat, the best invention of its kind that has been brought out. The material is a sage green waterproof serge, not a solid color, but with mixed threads in its weave. This withstands rain and is quite warm enough as a wrap for mild weather. For cold weather there is a lining of rabbit skin that fits into the coat and transforms it into a comfortable garment for zero temperature. The fur is mounted on light weight strong canvas, which appears all around the edges in button-holed tabs, by which it fastens to the outside. The cuffs have wind guards, and the front fastens high over the chest. With such a coat as this, one is fully equipped the year round.

LEATHER HAT AND WALLET

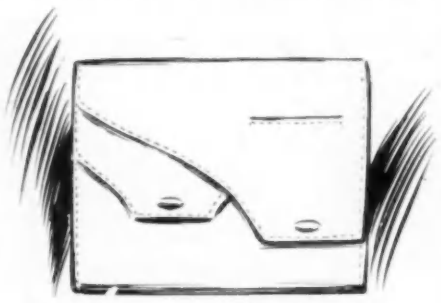
Nothing could be more attractive than the small close-fitting round hat shown in the third drawing. It fulfills its purpose perfectly, and is at the same time chic and becoming. For the crown is used a grey kid, across which runs a strap of itself fastened to the brim with a flat button. The facing is of scarlet leather, a very pretty contrast in itself, but one that will not suit all faces, so darker colors may be substituted. The veil is of grey chiffon cloth, matching the hat, with Persian figures printed on the border in self tone and scarlet. If one would rather have the hat in silk it is equally good. Natural pongee may be used for the top, with another tone on the brim. Or for a serge coat or gown it is attractive in the same material. For winter it is charming with fur on the edge, leopard skin for instance, against cream leather. Chamois is very fetching in this model, with old blue rajah trimmings. A well-known woman was very well turned out in a hat of this description and a long, loose, rough serge coat She carried a big square case (No. 4) under her arm, which repeated the crown material in its cover and the color of the facing in its lining. In this she had fittings mounted in silver gilt; not many, but just enough for her requirements, and a wrapper of thin soft silk, made kimono shape, and trimmed with tucks only. This folded into a small space and served for a wrap after luncheon or while renovating her toilet. The wallet was a welcome change after the ever-present hand bag.

CHIFFON HOOD

There are many who prefer a hood to any other kind of head gear when automobiling and undoubtedly the hair is best protected by one. The fifth illustration gives a simple but very pretty hood, made in elephant grey chiffon cloth and lined in green. The cordings across the front and in the rosettes were the only trimming. For cold weather this had an inside cap of grey lamb's wool.

PONGEE COAT

For southern resorts one will find a thin coat useful. That in the sixth sketch is a new design just brought over from Paris, that, while not a touring coat, is a nice wrap for short runs over a light gown. Its long revers are becoming and give length to the figure. The cut over the hips is lovely, an easy bias slope that widens out into the skirts below. The buttons may be of leather or the material. Taupe was the color of the original, with revers of white.



No. 4. A new style motor case

VEILS—HAT FASTENER

Many women are wearing veils of silk voile or grenadine. They are heavier than chiffon cloth and a better protection against dust. Black or dark blue with white dots makes a very good looking veil of this class. The material is double width, so that it covers any hat.

There is a device that is far more useful than any number of hat pins, as it will hold a hat secure when the car is going at the highest speed in the strongest wind. Two metal plates are sewn in on either side just at the edge of crown inside the hat. Through these run stout hair pin shaped fasteners that catch and hold the hair. Their ends are a little broadened so that they cannot slip out through the plates. Any woman who wishes to enjoy real comfort in wearing her hats should put a pair of these fasteners in each one. They not only keep the headgear steady, but save all the injury to the hat that results from sticking in the ordinary pin.

CAPES—SCARFS

Capes in rubberized crêpe de chine are modish for motoring. There is a velvet or silk collar, and the garment hangs full from the shoulders, with a slit for armhole. Dark blue is always pleasing, and there are plenty of browns and tans from which to choose.

Knitted silk scarfs are very smart for winding around the throat, or they may be worn as a veil to tie down over the hat. Their texture is exquisite, thick and beautiful, with a heavy fringe on either end. They come in all black or in black and white. These are imported and so are expensive, but their quality is very unusual. For them is asked $15.

FUR-LINED BOOTS

Very comfortable, and very good looking are the high boots of quilted tan satin that are worn over the shoe for motoring in cold weather. They are not bulky to look at, but trig and shapely, and fasten with tan buttons well up on the calf, reaching just below the knee. The warmth and protection these boots give is adequate in the coldest weather. More wintry in appearance are cozy boots of black pony skin, not so high as the others, but coming well over the shoe tops. There is a lining of lamb's wool and the fronts fasten with large black silk cord ornaments.

VOGUE POINTS

WOMEN of exclusive taste have adopted for home wear those lovely models in chiffon that are just one mass of light soft drapery, scarcely defining the figure except at the waist line. A tea gown on this order, in two colors, is a dream, and the most charming and becoming frock possible, as it makes so soft a setting for the face. The foundation is thin light blue satin, fitting closely, fastening at the front, and with a medium long train. Over this is a covering in self tone chiffon, draped in easy fullness from the shoulders, and knotted once toward the hem at the front and once on the train. Holding it in at the waist is a light blue ribbon belt, not more than three inches wide, straight around and finished on the left with a bow. There are long drooping sleeves of chiffon, gathered loosely above the elbow and on the outside of the arm drooping below the knees. The top of the gown is of black chiffon, thrown over the blue almost like a shawl, hanging in points at the back and on either side of the front. At the shoulders it falls over only a little way, leaving the blue under sleeves quite visible. The neck is a shallow V. A narrow band of skunk is carried around the neck on the black chiffon and down the front, never on the edge, but at least six inches inside. The edge has no finish excepting its own selvage.

VEILS

Parisiennes are wearing thin octagon mesh veils to match their hat in color, with a half-inch velvet ribbon as binding. These are particularly good on the three-cornered hats.

ARTIFICIAL FLOWERS

Manufactured blossoms are much worn with formal gowns either for theatre or dancing, and are so beautiful and perfect that they almost rival nature. On a pale

No. 2. This practical motor coat has a removable lining of fur. A Vogue pattern of this model will be cut in any bust measure at $1.00.

grey satin ball gown, severely plain with little trimming, was used a great amethyst rose in silk, with just a bit of foliage. A black satin and chiffon had the drapery at the bust caught with a pink rose.

EFFECTIVE SLIPPERS

Silver slippers, which are very smart with light satin ball gowns, are a change from those that match the frock. They are quite plain save for a wee rhinestone button at the front. With them use either white silk stockings or a very pale grey.

THE COIFFURE

The smartest French women have given in but very little to the coiffure of the moment; in fact, it is noticeable that their style of hairdressing once adopted and voted becoming to the individual, is seldom altered, no matter what the general vogue may be. It is modified a little perhaps to make the general outline conform, but no radical jump from high to low or back again is ever practised by the Parisienne

who stands for what is best in dress and manners. Hence she is seen now with her hair in soft loose waves at the front, a part indicated, either to one side or in the middle. The coil is placed low, just beneath the crown of the head, and often instead of a knot we find a loose cluster of curls. A nearer approach to the banded effect is when a braid of hair is attached here in a sort of Psyche knot, coming low at the back of the neck in thick bands.

SUPERB COAT

Chinese coats cannot be outdone for evening wear, their rich coloring is quite regal, and one can wear them year in and year out without tiring. A handsome one is in blue with an overlay of gold. It reaches to the ankles and has a collar of skunk.

EXTRAVAGANT TOILET ARTICLES

The latest fancy for toilet articles is to have them all gold, a truly gorgeous display on the dressing table. The metal is not genuine, but rather the gilded silver turned out by a London firm. It wears excellently and is very smart in appearance, plain in finish and marked in either crest or monogram.

No. 1. Trig little frock of cheviot trimmed with leather. A Vogue pattern of this suit will be cut in any bust measure at the special price of $2.00

AMERICAN BEAUTY COLOR

The color of the American Beauty rose is so lovely, so warm, so rich and so universally becoming that it is beautiful however used. A velvet evening wrap of it worn by a young girl has a hood cape of fancy net lace that may be drawn over the hair if desired. The edge of the hood is corded and a full frill of lace attached. The lining is white satin.

SIMPLE BLOUSE

A very good waist for wear with a cloth skirt has the merit of being simple. It is of blue chiffon, without tuck or plait, and lined in white net. Three bands of velvet about an inch wide run down the front, being repeated in the back. Around the base of a cream lace collar is another band of velvet. The sleeves come down into a straight cuff with velvet at the top and bottom. It fastens in the back.

DRESSING GOWN AND DAINTY BLOUSE

A dainty dressing gown is one of pale pink albatross hanging in loose plaits. A large shaped collar and short loose sleeves are made of fine dotted swiss with insertions and edging of valenciennes lace.

Such a simple and dainty tub blouse is being sold by a very exclusive Fifth avenue shop. It is made of the finest white batiste, hand tucked in groups of tiny tucks, ten to the inch, with an inch space between each group, and buttons down the back with small white pearl buttons set closely together. The high collar and deep shaped cuffs are formed of one inch wide Baby Irish insertion, put together by a tiny band of batiste with fagotting at either side.

CHIC HAT

A pretty tricorne hat in black velvet, worn with the front point a little to the right side, has its round crown of satin beaver. Tacked over this is a piece of gold filet braid, tied in a bow over the turned up brim with two thick black silk tassels falling a little on the hair.

NEW ANGLE FOR HAT TRIMMING

Trimming at the back of the hat toward the left is undoubtedly the latest cry. In an all black small hat with the brim turning up close against the crown on either side there is a straight and tall aigrette at the back. It is the sole adornment of the hat.

NEW COAT LINES

Nearly everything in the nature of sack coats has been completely abandoned; the newer coats all curve slightly at the waist, and thus restore the supple feminine outline. A number of the new coats are lined with velvet of a strongly contrasting color, and show a waistcoat of the same.

PRACTICAL HINTS

If you run a little darning silk through the heel and toe of your new silk stockings you will find that this relieves the strain on those parts and lengthens their life twofold.

Exquisite little bust-supporters are made entirely of fine embroidery and lace. Others are fashioned of double-faced satin ribbon in all colors.

There are seldom too many garters on a corset, that is, if they are correctly placed Six or even eight pairs can be worn with perfect comfort. These garters hold the corset in place and help to do away with the unsightly line at the bottom of the corset.

Do not tie your corset strings around the waist. This is very bad for a corset, because, besides giving an undesirable curve, it bends and breaks the bones, and do not be careless with your corsets. If you take good care of them they will last you just twice as long. Every time they are removed they should be unlaced and each bone straightened with the fingers while the corset is still warm and pliable.

A cleaning fluid is put up by a well-known shoe store for cleaning light satin and suede evening slippers. This is most efficacious; also for cleaning white gloves, the bottom of a skirt, or in fact anything. It is non-inflammable, practically odorless, and costs but twenty-five cents.

INFLUENCE OF THE OLD MASTERS ON MODERN DRESS

ONE of the most charming features of the winter modes is their adaptation from the old world portraits, and the leading designers have shown skill in combining those artistic periods with the new modes. For two or three seasons past we have seen this influence in the imported gowns until they have finally been accepted by the well dressed woman of to-day. Surely no more charming examples are to be found than in the portraits of Mrs. Robinson by Reynolds and Romney. Scarves so like those worn by this famous beauty are considered now an essential accessory for every modern woman, and if any one is fortunate enough to possess among her treasures one of those old-fashioned scarves, how beautifully it could be used on any of the new tunic effects. The old-time Paisley shawl may also be resurrected and draped for an evening wrap, its exquisite coloring harmonizing so wonderfully with many light-toned gowns.

Never before have the evening wraps been so gorgeous, covered with beautiful embroideries, woven in gold and silver thread of the dull tarnished tones. Take, for example, one of old gold chiffon cloth, cut in one piece over a Calbot blue lining, with a collar of skunk fur and a huge round muff of fur and chiffon.

Another distinctive feature of the new gowns is the touch of black combined with a light color. We see it everywhere; perhaps it is in the draped girdle, in the jet buckles or buttons that hold in place some graceful bit of drapery, or in the tiny chic bow at the throat. A novel way of carrying this out was seen in the use of large shirred buckles. The frock in green had a sash that was caught with a large buckle of jet below the knee and another was used to good effect in the back. Other buckles, much smaller and made of shirred taffeta, are smart when used to give a lovely touch to the Louis xv jabots of lace.

No. 5. Fetching little hood of chiffon cloth

Alluring little sleeping caps, which at once suggest those quaint and attractive ones worn by the fashionable woman of long ago, are wonderfully appealing when made of ivory tinted Alençon lace with two soft little rosettes of pink ribbon, embroidered in wreaths of apple blossoms and lilies of the valley.

Note the huge muffs seen this season which even rival those carried by our grandmothers. Very smart is the long-haired fur placed as a trimming on the new Russian blouses, which are so chic when carried out in velvet and worn with a serge skirt.

Entrancingly lovely are the Empire brocades and Pompadour materials so suggestive of the Gainsborough period, which carry one back to the brilliant court life of Louis xv with its charming costumes and graceful draperies.

LUXURIOUS ADJUNCTS TO MOTOR TRAVEL

ON page 19 may be seen the newest and most luxurious accessories for the smart auto car. The first illustration is of an unusually good tea basket made as light and compact as possible; fitted for two it is convenient for tête-a-tête tea parties in the heart of the country. Made of wicker, the cover is lined with red leather. It contains a complete tea set, namely, two cups and saucers, two spoons, two napkins, two knives and forks, two tin boxes, one for cake and the other for sandwiches, a bottle for milk, a combination tea kettle and teapot with an alcohol stove, two boxes of German silver, with silver plate, for lump sugar and alcohol. (Fox, Stiefel & Co.) The motor restaurant which is illustrated at the lower left of the page is a triumph of its kind, unsurpassed for cleverness and practicality. The black leather tire box holds not only all the paraphernalia and provisions for a wayside meal, but gives a table as well, the circular cover forming the top, with folding supports beneath. The want of this has been long felt, and its efficiency goes straight to the heart of the motorist. Every detail is carried out with care and in the best of materials. There are four thermos bottles, two quart and two pint size, half a dozen unbreakable plates, and the same number of knives, forks and spoons. There are various small jars and pots for butter, preserves, sauces, salt and pepper. In wicker covers are stowed six tumblers. Everything is well protected from jolting by the tire, and breakages are an impossibility. One may have a choice of linings, black and white check, red, or plain dust color. All the fittings are attached to a removable frame which can be taken out when desired, leaving the box for other uses. If one does not wish the thermos bottles they can be omitted, their retail price being deducted from the $75 asked for the equipment. (Mark Cross Co.)

Of the two pairs of automobile goggles, those at the left are of rubber with a nickel guard over either eye and elastic straps to fasten about the head, while the others are imported, having a one-piece lens topped with a nickel shield and fastened by means of elastic straps. The three motor vases, made to fasten in the interior of the car, are beautiful examples of their kind. They are of crystal, with a trimming of gold metal composition. The largest one is of cut glass, while the other two are frosted. (Rogers, Peet and Co.)

The attractive cellarette is a novelty and will probably become very popular before long. It is of just the right dimensions to go in the door of a limousine and stand between the two windows at the front, and being only about four feet tall, will not obstruct the view to any great extent. It is made of mahogany with a glass top, with four sliding shelves, the two top ones having removable trays. In the bottom tray are three sets of humidors, and the place for three liquor bottles of average size. The next contains three pint thermos bottles, a beef jar, a chocolate pot, and a coffee or tea pot. In the third shelf are six liquor and six cocktail glasses, and the top shelf holds six highball glasses and six chocolate or bouillon cups.

No. 6. In pongee this is a nice wrap for short runs. A Vogue pattern of this coat will be cut in any bust measure at the special price of $1.00

The useful down cushion illustrated is covered with purple automobile leather. At one side is a pocket which may hold a magazine, and there is a nice little leather handle by which it may be carried or moved about.

The tiny little foot stool at the top of the page is about six inches high and twelve inches long. It is made of Flemish oak, and fits into a case of auto leather.

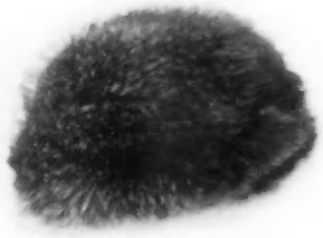
A revolving camp stool, very strong and extremely comfortable, with iron supports and an attractive canvas top, is also given. This folds into a very small package, as is shown in the illustration.

A travelling necessity is now the small portable dressing case, such as this one, of pigskin, which has an easel at the back so that the case may be made to stand up when desired. It contains a clothes brush, hair brush, tooth brush and holder, a tooth powder box and a cold cream box, all in celluloid. There is also a nickel soap box and a glass and nickel bottle for tooth wash. (Fox, Stiefel and Co.)

THE WELL-DRESSED MAN

Furs for Winter Motoring—Coats, Caps, Gloves and Accessories

PERHAPS because, rather than in spite of, the fact that the motor car has brought out so many different designs in fur apparel, is the question of smartness and practical serviceability one of personal taste and opinion, rather than of strict fashion. The limit of possibility in the way of real novelty having been reached, there is nothing



Cap of fur with fur visor

pertaining to the motoring wardrobe that justifies the word new, and except perhaps as applied to chauffeurs and footmen's liveries, is there any standard of especially correct form, or fad of exclusive smartness. With the wide use of the limousine body in winter, and of the glass wind guard on open cars, there is not the same absolute necessity for protection from cold, rain and wind as there was in the earlier days of automobiling, and besides this, since the novelty of the motor car has worn off people have not gone to the extremes of distinctive attire that seemed to be regarded as essential to style in its earlier days—extremes, by the way, that were often quite the reverse of good looking. Our mental picture of the automobile to-day is

Fur glove with wide gauntlet

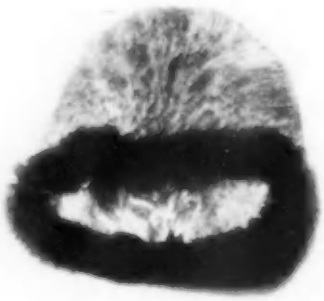
not that of a "red devil" being driven through space by an unrecognizable something with large glass eyes, crouching over a wheel, but of a perfectly appointed vehicle of graceful lines, in which we may be taken comfortably home from the opera in our evening clothes, and if we like (and chance to live some twenty miles out in the country) play bridge on the way.

MOTORING COATS

However, the characteristics of motoring apparel, in so far as it now has any, are warmth and fullness of cut, with such detail finish, in the way of double thickness of fabric over the chest, broad collars, inverted box plaits with tabs, wind cuffs, etc., as will best carry out these ideas. And, of course, for winter use it is quite natural that fur should very largely take the place of other materials. Although not making their appearance for the first time this season as a type of coat, I know of none newer than what may best be described as fur-lined ulsters, made of heavy mixed cloths, similar in kind and pattern to those used for ordinary rough weather ulsters, but lined with various kinds of long-haired skins and having wide fur collars like (except that Persian lamb is not often selected) those of ordinary fur-lined coats. Made of heavy, rough finished friezes, homespuns, tweeds, etc., in stripe, plaid or allover patterns, and in shades of dark gray, browns, greens and mixtures, they have a certain style that distinguishes them from the more dressy black fur-lined coats of formal dress, as well as from the more distinct fur motoring models, so that for him who wants to make one garment fulfill as many purposes as possible they are a good selection. But it can hardly be said that they are intended specifically for motoring wear, as are the coats with fur on the outside, of which one model is shown by the accompanying illustration.

Fur motor coat

Of the latter there are so many styles—for nearly all the larger establishments now have well-supplied automobile departments—that I hardly know how better to give a general idea of the fashions than briefly to describe a few, or any better advice in selection than to go to the shops and use one's own taste and judgment. Being all made on much the same general lines—long, full, double-breasted, with wide collars and frog buttoning—their smartness depends more upon the kind and quality of their fur and linings than upon anything else, and this is, of course, a smartness dependent only on the price one can pay. It may run above the thousand dollar mark, but as a matter of practical consideration, it need not exceed $700 at most.



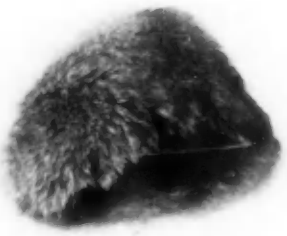
Fur foot muff

Beginning low in the scale one may get a garment of Manchurian dogskin, in black or gray, double-breasted, fifty-two inches long, with side pockets and roll collar, lined with duck or quilted material, for about $12; the same fifty-four inches long, with collar of wombat, for about $28; the same with collar of nutria for $30; coats much on the general style of that shown, of gray and white wombat with wool linings (yokes and sleeves of Venetian) for from $35 to $50; long, full garments of natural or dyed calf, from $30 to $50; of gray Australian opossum for from $45 to $50; of gray raccoon, with muskrat, otter or plucked beaver, from $65 to $200; of Russian or moiré pony skin, with nutria collar, from $75 to $100; of muskrat or marmot and cloth (reversible, so that it may be used as a motoring or as an ordinary fur-lined coat), for from $110 to $135; of gray raccoon, with collar and cuffs of unbleached beaver, lined with satin, for $200, and more expensive garments of finer quality furs and finish from $200 up. It is all a matter of taste and money.

CAPS, GLOVES AND ACCESSORIES

There are several styles of motoring caps to be had in a variety of furs to match the coats, among them a round, rather flat crown shape with fur visor; a Russian shape, high enough in the crown to permit it to be drawn well down over the ears; and a visor model with flap behind, but perhaps the most correct, if one may judge by popularity, are the styles illustrated — one with fur and the other with leather visor. And of the gauntlet and short wrist gloves, which may be had of dogskin, raccoon, wombat, bearskin and the rest, lined with wool or lamb's skin, or of leather lined with fur, at prices ranging from $3 to $15, there are probably none better in the leather style than that with wrist strap, or in the fur, than that with wide fur gauntlet to be pulled up over the coat sleeve, both of which are illustrated on this page.

Although several styles of fur and fleece-lined over-boots, with tops reaching nearly to the knees, are to be found at the shops, the foot protectors which seem to be most in demand are the pocket or muff, like that shown by the accompanying photograph, which may be had at from $5 to $10, and the robe of fur, with foot pockets or muffs, which ranges in cost from about $30 to $50. In the way of hip leggings of fur and



Fur cap with leather visor

of leather, fur-lined; patented trousers, with light steel clasps inserted in cloth shields, ear muffs, etc., one may also find numerous accessories of more or less convenience, but I believe their sale is rather limited for other than chauffeur use, and in any event they require no detailed description.

In referring to furs it must always be understood that the names given are those in common use, but, while the good makers do not intentionally deceive, it sometimes happens that furs that are called one thing are another. For instance, "real Russian sable," American sable; "sable," fitch,

Fur-lined motoring gloves

dyed; "bear," goats, dyed; "fox," hare, dyed; "lamb or broadtail," kids; "mink, sable, or skunk," marmot, dyed; "sable," mink, dyed; "mink or sable," musquash, dyed; "seal," "Electric seal," "Red River seal," and "Hudson seal," musquash, pulled and dyed; or nutria, pulled and dyed; or rabbit, sheared and dyed; "beaver and otter," nutria, pulled, natural; "beaver," opossum, sheared and dyed; "seal," otter, pulled and dyed; "sable or French sable," rabbit, dyed; "ermine," rabbit, white; "chinchilla," rabbit, white, dyed; "skunk," wallaby, dyed; "fox," white hare. In addition, white hairs are inserted in foxes and sables to make "silver foxes."

How.

MIDWINTER MODELS FOR STREET AND RECEPTION WEAR

FOR FASHION DESCRIPTIONS, SEE PAGE 38.

WHAT SHE WEARS

GIRLS AND THE TRICORNE BEAVER—SHAGGY CLOTH COATS—SKATING SUITS—SATIN SKIRT WITH COATEE OF ALLOVER GOLD EMBROIDERY—TAILOR-MADE OF FIGURED VELVET OF RARE BEAUTY—A COIFFURE THAT WAS A WORK OF ART

HOSTESSES who expect to succeed always have their campaign plans perfected for the notable functions to be given weeks before the events, large entertainments not being the easy affairs to manage with brilliancy and success that the less experienced often imagine. The exercise of great skill, tact, untiring energy, as well as large liberality in expenditure, are required to secure the most desirable members of one's own social entourage for a certain date when so many rival hostesses are in the field. For a short interim holiday week, entertainments overlap the first few days of January, when college maid and man lead at dinners and dances, at theatre parties, luncheons and sports. The girls, in their long fur day coats and bizarre hats, have a picturesqueness that is fascinating, because youth and high spirits carry all manner of conceits in costumes to success, for the day and the occasion. Rosy cheeks and merry, laughing eyes appear to advantage under a rough beaver felt hat. This is often a tricorn in line, very much turned up on the left, the pointed end held fast upon the soft, low, round crown, with a velvet quilled ribbon rosette, the opposite side making a low upturn of brim and curling up slightly all the way across the back, with a simple hat-band to match the hat, for finish—all this giving it a jauntiness on a pretty head that is unsurpassed for all outdoor sports. All girls cannot be so well favored as the one mentioned, so others must resort to the many shapes that await their choice; but never must they attempt those big, unmanageable hats for out-of-door pleasures if they wish to be quite comfortable.

Next to these all-fur coats is a loose, baggy, somewhat Russianized coat of shaggy cloth, worn with skirt to match. It is partially belted in across the hips from side to side, and the coat-skirt is shorter in the middle of the back than elsewhere, while dipping into a point on each side. This is extremely smart in effect. A loose hanging coat sleeve—but not too wide a one—conforms with the general easy fit of this garment. Fur wristlets, a fur border on the bottom of the skirt, a fur boa to waist line, and a round muff, together with a fur border to the turban, matching the costume, presents a delightful model for a skating suit, which, made of whatsoever other winter material, would always be a success, say for example corduroy, serge, or even blanket cloth of a light weight. English velveteens are always advised for skating costumes, as their colors have such a fine range, their texture is so soft and pleasant to the touch, and they trim with furs of many kinds so effectively. Detail in their trimming is never such a success as a simple border of fur. "Fisher" and "skunk" furs are the best choice, as they stand such active usage very well indeed. Persian lamb and astrakhan, though not so modish this winter, are admirable furs, especially if the costume material is one that throws out the blackness of those furs into strong contrast, as certain grays, stone colors, copper shades, reds, crimsons and Gobelin blues do.

Gown of dead-leaf green silk cachemire, closing on the side with large soutache buttons. The sloping tunic is bordered with a deep fringe. Small, pointed yoke of embroidered batiste bordered by a soutache-trimmed band

SKIRT AND COATEE COSTUME

One of the very fetching gowns worn at an afternoon bridge given at the St. Regis last week by a young matron for her married girl friends, consisted of a charmeuse satin in verde antique for the long skirt, which was left untrimmed. It was worn with a coatee of very dull gold all-over embroidery wrought upon a blush-pink Liberty satin. The back of this exquisite little coat was short-waisted and showed off the well-fitted lines of the princess skirt. In front was a low V-opening which closed over the under front, with a large, jeweled, disc-shaped button having a pink cameo centre of cupid. The two fronts sheered off one from the other down over the skirt's front panel, and ended in two sharp points. The half-sleeves showed no seams, but were prettily draped with folds of chiffon matching the green of the skirt, while the latter were each caught up at the inner bend of the arm by a cupid disc only a little smaller in size. A sable turn-over collar, very narrow in width, finished the open V-edge. A pair of long, close-fitting sleeves, as well as the high neck chemisette, were of the fine and sheer gold net, laid over white tulle. A bead necklace, a beautiful sea-green jade, gave a most artistic harmony of color to the ensemble. An intimation that it was the chosen costume for a water-color portrait, the picture hat, appropriately, was of the same green satin charmeuse, lined with black and trimmed with corresponding green ostrich plumes toppling over the crown and hiding it completely. These feathers were each tipped with the palest of shades of the same wondrously lovely green tones.

Walking suit of slate-blue serge, showing a boxplait effect in front and back. The soutache trimming is in self-tone and the buttons are of the cloth

FIGURED VELVET COSTUME

It is not often we see one of the figured velvets employed for an entire tailor-made. One seen, however, from one of our most notable tailors was in figured velvet of that pony skin chestnut shade, hair-lined with black very finely and alternating with lines of a darker chestnut. It was a one-piece gown perfectly fitted, it goes without saying, and with its skirt short in length. The neck opening started very low just over the shoulders, and while the back was as straight across as possible, the front opened into a heart-shape, and then below crossed into shawl style from right to left, fastening with three fancy passementerie buttons of rich royal blue, over-crossed by brown and black stitching. In the same color combination was the black filet-net embroidery of the half-low chemisette that partly filled in the neck opening back and front, while the over-turned collar was of rich black satin, fitting smoothly over the velvet bodice. A high chemisette of pale cream-colored net, laid into the finest of folds, shed a softness of tone upon the wearer's neck. The long sleeves were close fitting and fell slightly over the hand in an easy, graceful manner, and were piped simply with black satin. The coat, half-long in its genre, was of the same velvet, and bordered with black fox, with a muff and shoulder piece to match, the latter dipping in the back into two ends, furnished with bushy black tails, while in front the tails on each side hung in long pairs. A black furry beaver corporal hat, with a flat, black, double-backed satin bow, infused a certain severe but chic contrast to the rich browns of the costume. Nestled in the fur cape in front was a bunch of white jasmine, marvelous in its deceiving naturalness and perfumed like the flower. The convenience of these artificial flowers, uninjured by all the off-and-on removals, increases the vogue of wearing them to such a degree that of necessity they will soon be dropped by the ultra fastidious.

ELABORATE BUT SUCCESSFUL COIFFURE

One of the really beautiful coiffures worn at the opera a few nights ago, was a work of art in design. It was specially adapted in line, and that of itself spoke volumes for the skill and the taste of the hairdresser. Across the brow the hair, closely curled, stood out farthest in the middle, tapering down to the ears, where the curl clusters hid them entirely. The back hair, in soft, pulled-out curls, rose into a high peak, then dropped low and fell into a pearl net clasp. From this clasp an open pearlwork band, gold rimmed and barely half an inch wide, passed round the head from each side. A pointed middle piece of open pearl-work fitted like a tiara in front. Above this pearl bandeau, starting low on each side, two diamond wheat-ears curved upward, meeting above the pointed pearl ornament.

SEEN IN THE SHOPS

Good Style Outfitting for the Motor Tourist—Novelties in Automobile Accessories

SO universal is the interest in motoring that entire shops are devoted to its apparel, which appears in great variety of models and materials. Both domestic and foreign goods are shown at a leading establishment, the cut and design in either case being worked out with conscientious care, so that utility and beauty are both achieved. In the first of to-day's sketches is shown a coat of French origin that is admirable. For it is used a dull moss green rough finished wool, mixed with black, just enough to strengthen the color without showing conspicuously. A hoary surface is given by a sprinkling of white threads. The front fastens well to the left, with three big smooth bone buttons, three again being placed below the waist. Very baggy and loose is the cut across bust and chest, the line from neck to hem being quite straight and uncompromising. At the throat the coat hugs close, with a standing collar. As this is quite gay in trimming, it lightens the dark ensemble. Cords of black satin are carried around the collar at base and top, with a gold ornament at the front. Extremely good are the sleeves, loose and roomy, but not of exaggerated size, buttoning from shoulder to wrist, where a turned back cuff is slit and held together by button and loop. This same treatment is repeated on either side the skirts, which open from hip to hem. The back is straight and loose, but not baggy, fitting flat and smooth across the shoulders. This coat is original and one that will not be seen except on exclusive women. Price, $75.

TAILORED COAT

For those who wish a perfectly plain coat, that shown in drawing No. 2 is just the thing. It is made of tan cheviot, rather wiry in texture and woven with a mixture of white so that it is not entirely solid in tone. Thus it does not spot easily, but gives splendid service. It is double breasted, with extra wide revers and collar. Foremost among its good points is the little ascot or vest that is slipped in at the front opening, with small gilt buttons to fasten. This protects the throat and chest, and keeps out the dust. Wind cuffs are fitted in the sleeves. All the seams are lapped and heavily stitched; the back is semi-fitted. Nothing better is to be had for the price, which is $35.

RUBBER COAT

The subject of the third illustration is a specialty of this house, and the demand for it is so great that it is with difficulty kept in stock. And no wonder, for it is in the first place very inexpensive, and is more than ordinarily smart in appearance. Plain white rubber, thin and light in quality, is offered in it for $10. Cuffs and collar are of black satin, the buttons of white composition. What could be more useful than such a coat. In winter it goes on over one's tailor suit for bad weather, fastening in about the throat so that the most persistent rain is kept out; in summer it is a sufficient wrap in itself. Wind cuffs keep the wrists and arms dry. The back is very well cut, and the skirts, without actually flaring, hang easily and gracefully. Besides the rubber, it is to be had in an admirable tan mercerized material, slightly ribbed on the outside and with rubber on the reverse. This, in the same model as that shown, costs $12.50.

ADJUSTABLE MOTOR CAP

A wool cap that comes in white, grey or tan is unusual. It gives every possible service that can be required of a cap. To begin with, it is a regulation round cap, with a knot on the top, the edge folded in. Tucked under is a vizor that reaches over the eyes. Then by drawing the edges lower the ears are protected, while still further adjustment turns it into a full fledged helmet, covering head, ears and neck completely. Hundreds of these caps are sold every day. Price, $1.50.

KNITTED SILK VEILS

This fabric is an invention that seems the best of anything in this line yet brought out. The texture is very close, pure silk with a wee invisible fuzz on the surface that makes it impossible for dust to penetrate to the face or hair, while the mesh allows one to see through it perfectly. The length is quite two yards, and on the width the material stretches to cover any hat, though the other way there is no give at all. A plain hem finishes the edges. All colors are procurable in this veil at $5.50.

FOLDING FOOT STOOLS

Splendid is a collapsible wooden footstool, which folds in together when not in use and puts away in a morocco leather envelope. It makes one so comfortable when the seat of the car is too high for one's particular build. The case is most compact, not more than twelve or fourteen inches long. Various tints are shown in the morocco, among them green and amethyst. Price, $6.50.

PIGSKIN CASE FITTED

This is about eight inches high, just thick enough to accommodate one row of fittings, and fastens over with a flap and a gilt catch. Inside there is an easel, which folds together or stands upright on the dressing table. It holds articles of ivor-tone, a leather-bound mirror and nickel-plated soap box and bottle or two. The whole thing will slip into a big overcoat pocket, and it is most practical for motoring. It costs $21.50.

GOGGLES

that have been passed upon as superior to all other makes are designed for bad weather. A metal hood comes out over the glass, keeping it free from rain, sleet or snow. There is ventilation between the hood and the goggle itself, so that sweating is impossible. The shield at the side is of leather, its edges padded in plush. These goggles can be recommended as very useful. The cost is $2 the pair.

CASES FOR TUMBLERS

A long nickel tube accommodates a varying number of drinking glasses, two, four or six, according to its size. Each tumbler is separated from the other by a nickel holder, so that breakage is impossible, and when the top of the tube screws down these go in very compactly together. Prices range from $2.50 to $3.50.

FOLDING CANVAS SEAT

This is very clever, and serves for an extra seat in the car or for the roadside, whether stopping for tea or repairs. The seat is of canvas, striped quite gayly in Roman colors, the frame of iron, that folds up into the neatest little roll, strapped together with leather. Numbers of these seats may be carried, as they take up scarcely any room at all. Price, $2.50 each.

TOURING BAG

Every motorist is enthusiastic about this article, which is simplicity itself, being just a generous-sized ordinary square bag of leather, lined in linen moiré, the mouth pulling up with a silk cord. Inside there is everything requisite to a complete toilet, in inexpensive materials, but capable for their purpose. A whisk broom, a celluloid comb, a wash cloth and towel, tooth paste and talcum powder, pin cushion and sewing kit, soap, cold cream and manicure tools constitute only a partial list. Everything is easily reachable and as their intrinsic value is very small, their possession is never a worry. A night dress or fresh blouse can be easily slipped in beside the fittings. Price, $8.50.

Just from Europe is the most improved model, crocheted entirely by hand in a fancy ribbed stitch. At the back of the waist there is a straight crocheted belt that is held on either side by a pearl button. The length is fully to the knees and they come either single or double breasted with a flat collar. All this hand work is of course not cheap, the price being $35.

Nos. 1 and 2. Two smart coats for motoring

WHITE WOOL COATS

cut with a raglan sleeve and full backs are much in vogue for automobiling, either winter or summer. There are big pockets and large heavy buttons, the model, a particularly good sporting coat. Price, $45.

GLOVES

What is known as the lobster mit is the most practical glove for the man who is his own chauffeur. The four fingers are together, the thumb separate. Kersan leather in black is used for the outside, lamb's wool for the lining. Short gloves of this style cost $4, gauntlet gloves $6.50. The gauntlets are made with two fastenings, so that they take the cuff of either a fur coat or one of ordinary bulk. Gloves with both thumb and one finger separate come at the same price.

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

No. 3. Well cut raincoat of white rubber

WHAT THEY READ

JOHN MARVEL, ASSISTANT. By Thomas Nelson Page. Illustrated by James Montgomery Flagg. New York: Charles Scribner's Sons. $1.50.

MR. PAGE'S new novel is almost epic in its variety if not in its scope, and its general theme is interesting as illustrative of the fact that the social problems of to-day are moving not only the writers of the north, but also those of the south. The story, which is autobiographical in form, begins with the teller's youth at a southern college, where he meets John Marvel, and two other characters afterward conspicuous throughout the book. Here also he shows us for the first time Jeames, perhaps the best executed personage in the whole story, and a shining example of the southern negro who retains much of inherited deference for the white man of gentle breeding, but has the peculiar vices of the modern smart darkie. Only a southerner could have delineated Jeames, and perhaps it will be hard for any but southerners to accept him as true to the fact of negro character. There are many other well-indicated characters in the story, and Marvel is a fine study of the self-forgetting Christian. Peck is skilfully done, and so is the other rogue, McSheen. Mrs. Argand, Miss Leigh and half a dozen other characters have something of the breath of life, and Wolfert, as a study of the Jew, is nearly as well executed as Jeames, the negro.

No doubt the somewhat bald simplicity of Mr. Page's narrative is a studied effect, since the autobiographic teller is supposed to be a youth of moderate literary culture, conspicuous for impulse and open frankness. No such theory of artistic verity can excuse, however, the pointless tedium of dialogue which so frequently mars Mr. Page's effect. His book is extremely long, and mainly because he seems much of the time unable to compress his dialogue within such space as shall make it effectively dramatic. Should "John Marvel, Assistant," be dramatized for actual stage production the dialogue would have to be largely rewritten and likewise greatly reduced in bulk. That is merely another way of saying that Mr. Page, in spite of his own well-conceived notion of his characters, has not managed to make them self-revealing, and at the same time to keep the movement of his plot unclogged by pointless talk.

THE TITLE MARKET. By Emily Post, Author of The Flight of a Moth, Woven in the Tapestry, Etc. With Illustrations by J. H. Gardner Soper. Dodd, Mead & Co. $1.50.

This story of American women and Italian lovers, one of the latter a husband, ranks much above the average tale of international love and marriage. No doubt the success of the author in dealing with the several situations that she has created grows out of the fact that she declines to be dazzled by the glamor of European aristocracy. There is no lack of splendor in the Italian nobles and their setting, as Miss Post shows them to us, and she invests her nobles with a genuine charm, but she enables her American women to keep their heads in the presence of all this magnificence of stage setting. The story opens with a scene between the American princess and her Italian husband, a scene done with the utmost success, and unspoiled by any error of taste. After this opening the reader feels himself on easy terms in the princely household, and understands the love of the sweet, strong American wife for her delightful if self-indulgent husband. When the niece of the princess comes over from America we again understand the fascination which she feels in the fortune-seeking young Italian nobleman with whom she is thrown in contact. The triumphant rally of her native common sense is what was to have been expected, but meanwhile the wooing of the splendid youth is made to interest the reader, at times almost too painfully. There is a crowd of subsidiary characters who play their parts naturally and effectively, and there is a plain American young man who does not suffer by contrast with the gilded youth of Italy. The story altogether is marked by great restraint, freedom from cheap romanticism, and subtle skill in the indication of international contrasts, but the plot is conventional.

EVERYBODY'S SECRET. By Dion Clayton Calthrop. C. W. Dillingham Co. $1.50.

Mr. Dion Clayton Calthrop is a well-known English art critic and an authority on costume. A few years ago, in collaboration with Haldane Macfall, he wrote a lurid fictional extravaganza, appropriately entitled "Rouge." It requires a stretch of the imagination to believe that the author who was partly responsible for that sensational novel is also the creator of the charming and subtle comedy of real life, called "Everybody's Secret," which, amid the prevalence of the commonplace in latter-day fiction, refreshes the jaded reviewer like manna in the wilderness.

Peter Welby and Toby Quarrendon are two rare, whimsical bachelor chums, that, in a way, revive joyous memories of Balzac's immortal Pons and Schmucke. Quarrendon is also the tried pal of Christine Macaire, a famous actress of the day. "No rot about anything, we understand each other," says honest Toby, who lacks subtlety, but is altogether quite lovable. Christine herself is a fascinating, brilliant and noble woman, even if she did have a past. Peter was as queer as his chum and equally winsome, but he possessed a deeper knowledge of the world. Too dense to perceive that Christine loves him, Toby marries one Iris Feringay, formerly a governess in the family of Welby's aunt. The lonely Peter, meanwhile, has adopted a little girl that turns out later to be the child of his unsanctified union to Miss Feringay, who had disappeared from his ken long ago. This difficult theme is handled throughout with a combination of wholesome strength and infinite delicacy. A rich vein of quaint humor pervades the entire story, although there are occasional moments of a pathos so genuine that it fairly tugs at one's heart strings. Besides the admirably drawn trio of leading characters there are others worth knowing, such as Patricia Dumblederry, Christine's severely proper companion, and one of the dearest and truest souls in the world of fiction, fine old Admiral Quarrendon, akin to Sir Anthony Absolute, and Charles Griffin, the man of few but pithy words. We are indeed heartily thankful to have read a story of modern life that is as satisfying and delightful as it is unforgettable.

MOTORING IN THE BALKANS: ALONG THE HIGHWAYS OF DALMATIA, MONTENEGRO, THE HERZEGOVINA AND BOSNIA. By Francis Kinsley Hutchinson, author of Our Country Home. With Maps and over One Hundred Illustrations from Photographs by the Author. Chicago: A. C. McClurg. $2.75 net.

This record of a 1,500-mile journey made in 48 days and extending through a region much of which had seldom been visited by motorists, is one of genuine interest. Mrs. Hutchinson sees with intelligent and sympathetic eyes and records in a style instinctive and unstudied, such as one finds in many women's letters. The motorists saw a great many odd corners of a strange country, hobnobbed with all sorts of people, slept and ate in queer places, and evidently comported themselves with due regard to the rights of other folk—a sufficiently popular thing for motorists to do. The big touring car climbed mountain roads, crossed tenuous looking bridges, was ferried over wild streams, and acquitted itself surprisingly well under trying conditions. Of Mrs. Hutchinson's pictures it may be said that they are far more interesting than most that amateur photographers put into their books. Some are out of focus, as having been taken under unfavorable conditions, and some are badly lighted, but they have great variety and much beauty. It is a pity that the focusing was not more carefully studied in some of the larger portraits and in several of the street scenes with human figures. Some of the pictures suffer from having been too much enlarged, and the half-page illustrations are best. None is more picturesque than the two views of the gate of Jaice. A very pleasing and natural book of travel this, with enough of intelligent observation, and not too much of the writer and her party.

Courtesy of A. C. McClurg

Broad-shouldered peasants on the stony road to Trau
From "Motoring in The Balkans"

RECENT FICTION

WILL N. HARBEN has not added to his reputation as a realist of Georgian life by "The Redemption of Kenneth Galt" (Harpers, $1.50), a novel with a sufficiently good plot of love in tangled skeins, but an almost entire lack of truth and vigor whether in dialogue or character. His feeble device of indicating plot and character by means of brief and colorless soliloquy is the cheapest kind of convention, and his failure again and again to grasp the opportunities of his own plot comes each time with a new surprise to the critical reader. His young hero's flight presented the first opportunity of this kind, and there is promise of real stuff in the friendly railroad man, and of something far better in the roving partnership between the runaway and the young tramp, but the author utterly throws away these opportunities of his own creation. It is hard to believe that a man with eight previous volumes to his credit could have written this sophomoric attempt, which we observe is announced by his publishers with a blowing of trumpets worthy of nothing less than a masterpiece.

In "The Concentrations of Bee" (L. C. Page & Co., $1.50), Lilian Bell has continued our acquaintance with many of the characters of her earlier novels. Beatrice Lathrop, it will be recalled, is the sister of Faith Jardine, and consequently one in heart and soul with Sallie Loring, the Jimmies of unbounded wealth, Bob Mygatt, and all the other old friends that made up a certain blithesome circle on the edge of Bohemia. Faith acts as chronicler. According to the mood of the moment the members of the little community painted, wrote, played, laughed or cried, but invariably they presented an unbroken and united front to the outside world. The story opens just after the unlamented death of James Lathrop, whose final act was to bequeath his large fortune to his only sister, Lyddy, a spinster of uncertain age and certain bad temper; while he left only a waste tract of land for his young widow to collect her "third" from.

Undaunted by this unkind blow Bee at once starts a campaign to recover from her sister-in-law what by right should have been hers; in this she is ably supported by all the devoted circle.

It is the irresistible Irishman, Bob Mygatt, however, who finally leads the way to the restoration of Bee to her own. This engaging personality's whole code of living is summed up in the ballad addressed some hundred years ago to Miss Norah Creignor: "When we're far from the lips we love
We've but to make love to the lips we are near!"

In spite of a certain lack of moral sense Mygatt is a fascinating rogue, and it is to be hoped he lived to a ripe old age to enjoy his tarnished gold.

Albert E. Hancock has written an interesting novel in "Bronson of the Rabble" (J. B. Lippincott Co., $1.50.) The scene is laid in Philadelphia in 1812 and concerns George Bronson, son of an illiterate though worthy blacksmith, who rose to independence and power by his own sturdy efforts. It is a rather striking picture that we get of the two distinct classes—the wealthy, English-sympathizing, governing element on the one hand, and on the other the common people or rabble, who with the inauguration of General Jackson in 1828 really achieved the liberty of thought and action to which the path had been opened by the Revolution. Bronson's upward climb was rendered difficult because of his ill-advised early marriage with a wanton girl who, using him as a shield, continued her evil mode of life. Bronson's eyes were finally opened and he tried to divorce the woman, but failed to prove his case. The result was that he was bound by law to a wife whom he refused to acknowledge.

But Bronson's worst trial came when he met a charming woman of the upper class, whose beauty and intelligence appealed to all the finer instincts in his own nature. Moreover, to complicate matters, the high-bred Katherine was actually the cousin of his wife's lover. It is an interesting tangle that has to be slowly unraveled, and though the book lacks humor it is worth reading.

NEW MODELS OF CLOTH AND CHEVIOT STREET TOILETTES

FOR FASHION DESCRIPTIONS, SEE PAGE 38.

SEEN ON THE STAGE

Charles Frohman gives an Elaborate Setting to the New Conan Doyle Production—"The Next of Kin" is Novel in Conception But Weak in Construction—"The Bachelor's Baby," a Diverting Comedy.

WHATEVER else may be thought of Conan Doyle's "The Fires of Fate," there is no denying the splendid production given this London melodrama by Charles Frohman. When it was first presented to New York at the Liberty Theatre the week before last, that much was admitted by everyone who saw it, although it is less easy to concede that the dramatic texture of the play—after the first act at least—is impressive.

During the earlier scenes, when *Colonel Cyril Egerton, D.S.O.*, of the Fifty-third Bengal Lancers, is submitting to a medical examination for a supposed commonplace ailment which proves to be a fatal spinal disease, and through the events immediately following, one is interested. The characters are natural, and the medical test, which shows the refusal of *Colonel Egerton's* knee to move under vigorous taps, and the failure of his eyes to so much as wink when a lighted candle is brushed before them, and his lack of balance when he tries to stand with his heels together, is scientifically realistic. But farther along disappointment dislodges one's hope of the play's development, and remembrances of Conan Doyle's "Sherlock Holmes" come to remind one of the author's better efforts in other days.

Before the first act closes the *Colonel* has determined to commit suicide rather than to await the expiration of the year his physician has given him to live, and besides sound advice from the *Reverend Samuel Roden*, brother of the doctor, there is some "morality" discussion between the representatives of the church and the medical profession on the ethics of suicide. Then, when the unfortunate officer is despairing, the brothers *Roden* invite him to take a trip up the Nile with them, and he gladly accepts, thinking that there will be dangers interspersed with the excitement. And, sure enough, they soon appear, with vigor and melodramatic noise. At the proper moment a band of hostile Dervishes descends upon the party while on the way to the Abousir Rock, a journey they were warned against, and there is a fight in which the women are carried off, and the *Colonel* is left bleeding on the ground with a ragged sabre cut on his head. But as the *Colonel's* ailment was caused by a sabre wound, so a similar wound restores his health—his knee pops into good use again, other manifestations of the disease vanish, and he is left free to ask the girl whom, up to that time, he has loved in silent anguish, to marry him.

The scenes on the Nile showing the tourist steamer by moonlight; the Abousir Rock, and the Oasis of Abouteh, are splendidly effective, while the presence of the dervishes, the soldiers of the Soudan, negroes, Arabs and others, all tend to make a spectacle, but the play needs more spontaneous action in its big melodramatic scene if the audiences are to be properly thrilled. The dervishes can surely be taught to howl realistically.

Hamilton Reveille, as *Colonel Egerton*, made this character exceedingly human, and William Hawtrey got much from the rôle of the testy *Reverend Roden*, who never failed to count up to ten before giving vent to his temper.

All in all it would seem that "The Fires of Fate" should be given other fuel if they are to burn long and brightly.

THE NEXT OF KIN

THE play which asks too much of credulity or bubbles over with artificialty is apt to slip on the ice of dramatic misfortune, and this seems probable with Charles Klein's "The Next of Kin," which started its New York career at the Hudson Theatre just before the New Year in an attempt to follow in the footsteps of "The Third Degree." From last accounts it was wabbling rather uncertainly, not only by reason of its own shortcomings, but because of the unsuitability of Hedwig Reicher for the rôle that is hers. Indeed, after a few performances Miss Reicher wrote a letter to the management stating that she was willing to believe that the critics of the daily newspapers knew what they were saying when they agreed, unanimously, that her abilities did not shine in the part of *Paula Marsh*, and asked to be relieved from further duties as a member of the company.

And in justice to this actress, who already has proven herself to be possessed of talents and intelligence above the ordinary, it should be made plain that the fault rests as much at the door of Mr. Klein as at her own. It is doubtful if any player could lift this pasty character into the light of interest, for like most of the others in "The Next of Kin" the straw with which it is stuffed persists in cropping into plain view, and thereby destroying whatever illusion is intended. The idea, which brings a young girl under the evil machinations of a rascally uncle, and an equally unscrupulous lawyer, who cause a medical commission to examine into her sanity in order to obtain her money, is not a bad one for the purpose intended, but when they succeed in placing her in an institution after an examination in which one of the physicians (a reputed expert) employs "hypnotic" processes after a fashion that would upset any rational being of sensitive nervous temperament, the plans go wrong through the far-sightedness of a stepson, who successfully matches his wits against those of the plotters, and brings *Paula* into the wide world, again to proceed along life's path without further fear of similar molestation.

Mr. Klein has written several plays of rugged force which have gone straight to their mark, but in this—his latest effort—he has used some excellent basic material with but the faintest suggestion of skill. Maggie Fielding, as the boarding-house keeper, sounds a note of honest depth; Wallace Eddinger, appearing as the "smart" young man who destroys the schemes of his stepfather, helps matters, and Grant Mitchell does well in the rôle of the boarding-house keeper's son, but the alienists and others are superficial and artificial. "The Next of Kin" is well meant, but not well built.

FRANCIS WILSON IN "THE BACHELOR'S BABY"

IF Francis Wilson, of our happy "Erminie" days, never does anything better than the scene he wrote, and designed, for the second act of "The Bachelor's Baby," now at the Criterion Theatre, we shall nevertheless remember him with pleasant memories, for this dramatic incident, which is the "meat" of his play, makes up for much that goes before and after. Playgoers may think a good deal in "The Bachelor's Baby" is forced, out of place, and rather ordinary, but those with warm hearts will at least smile approvingly throughout that second act, and go home with a pleasant memory of it in their minds.

Tom Beach was displeased when he learned that he would have to adopt the five-year-old daughter of his dead twin brother. He never had liked children, and the thought that he must do his duty sat heavily upon his responsibility. For a time, when the small tot sprang upon him as he sat dejectedly upon his comfortable couch, he closed his eyes and fought against the affection which Baby Davis, as *Martha Calvert Beach*, lavished upon a selfish unresponsive bachelor. But nature will have its way, and after minutes of struggling with his inner consciousness *Beach* at last succumbed, and the rest—well, one must see the scene to appreciate it to its fullest extent. Wilson carried his part during these minutes with a skill which was not to be denied, and Baby Davis, one of the most natural and delightful little players we have seen in many a day, literally romped away with the honors of the night. If we had more of the same spontaneous playing that this miniature player gives in "The Bachelor's Baby" we might say more pleasant things in the reviews of happenings upon the stage. There are other characters in this little play, which might be confined to narrower limits than it now has, among them Clarence Handyside, Lillian Lawrence, Franklyn Roberts and Edna Bruns, but they do not seriously count.

THE COMMANDING OFFICER

"THE COMMANDING OFFICER," Theodore Burt Sayre's play, which had its New York production at the Savoy Theatre a few nights ago, is occasionally unpleasant, because to a large extent its being hangs upon the unprincipled attack on the reputations of two innocent women. In several respects it is stirring melodrama and, as such, to those who care for dramas of this sort, it is an excellent vehicle. But one does not relish listening to unpleasant suggestions concerning the character and actions of good women, even though they may "be deemed necessary" to a play's progress, and work out all right in the end.

For vigorous effectiveness "The Commanding Officer" comes to the mark without any qualifying, and the company appearing in it includes some experienced and superior players whose reputations for ability have long been high in the list which it is desirable to attain. For these reasons the early performances went with swing, and the climaxes proved telling, and provoked a liberal measure of honest applause. There is no doubt that the majority of those witnessing the play liked it, and this, surely, is one of the necessities in dramatic production.

Following the rough bargaining of a young army officer (in which the good name of the wife of *Colonel Archer*, the commanding officer of Fort Butler, figured conspicuously) for the thousand dollars he had to have to save him from ruin in a Wall street speculation, comes plenty of action. While it is true that the wife has been incautious in her behavior during the absence of her husband from the post after a quarrel, she is not guilty of the acts charged to her. But the young officer was willing to stop at nothing to obtain his thousand, and as it behooved *Brent Lindsay*, the Nevada mine owner, who had loved the wife of the colonel during college days, to submit to the blackmail to stop the rascal's mouth, he did so.

However, on the day when the photographs which the blackmailer has taken of *Mrs. Archer* and *Lindsay* on one of their harmless riding expeditions, are brought to light, Lindsay is found murdered, and a young lieutenant, *Hammond*, is falsely accused of the crime. But as mob law knows no repression, the wrong man is in danger of being hanged when his sweetheart, to save him, confesses to having had relations of an improper sort with another man. Fortunately she is later exonerated.

Mr. Sayre's villain is of the good old-fashioned hissable kind, indeed, so obvious is his wickedness that in the hands of a less capable player than Robert T. Haines the rôle would fall to earth crushed by its own evil character. Isabel Irving looked as charming as usual and played *Miss Carroll*, the hero's sweetheart, just as a sweetheart rôle should be played.

Charles Millward, as the colonel; Robert T. Haines, the rascally blackmailer; Edward Martindel as *Lieutenant Hammond;* Isabel Irving as *Floyd Carroll, Hammond's* sweetheart; Gertrude Dallas as the colonel's wife, and Charles Lane as the mine owner, acquitted themselves with distinct credit.

Miss Eleanor Robson, who is now on tour in "The Dawn of a To-morrow." Automobiling is Miss Robson's favorite recreation

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SOCIETY

DIED

Mills.—At Millbrae, San Mateo County, Cal., on Monday, the 3d inst., Darius Ogden Mills, in the eighty-fifth year of his age.

Robinson.—At Villanova, Pa. on January 4, Edward Moore Robinson, son of Mrs. J. Hood Wright, in his forty-second year.

Wing.—On Saturday, Jan. 1, John D. Wing, in the seventy-sixth year of his age.

Work.—On Wednesday, Jan. 5, at Lawrence, L. I., Mabel W. Work, daughter of Marie T. Warner and James Henry Work.

ENGAGED

Butler-Mitchell. — Miss Ada Butler, daughter of Mr. Edward H. Butler, of Buffalo, to Mr. Roscoe Ronald Mitchell.

Carpender-Schuyler. — Miss Jeannie Floyd-Jones Carpender, daughter of Mr. William Carpender, to Mr. Philip Van Rensselaer Schuyler.

Childs-Draper.—Miss Mary White Childs, daughter of Mr. William Hamlin Childs, of Brooklyn, to Mr. Ernest Gallaudet Draper, of Washington.

Constable-MacCracken. — Miss Edith Constable, daughter of Mrs. Frederick A. Constable, to Dr. John Henry MacCracken.

Holmes-Volck. — Miss Elise Mallory Holmes, daughter of Mr. Jabish Holmes, to Mr. Morris Roderick Volck.

Kimball-Grafflin.—Mrs. Frederick J. Kimball, of Philadelphia, to Mr. William H. Grafflin, of Baltimore.

Logan-de Sincay. — Miss Marie Louise Logan, daughter of Mrs. John A. Logan, to Mr. Henri de Sincay, of Belgium.

Rand-Adams. — Miss Marjorie Rand, daughter of Mr. Charles Frederic Rand, to Mr. Stuart Corlies Adams.

Young-Vanderhoef.—Miss Cornelia Alice Young, daughter of Mr. Horace G. Young, of Albany, to Mr. F. Bailey Vanderhoef.

WEDDINGS

Cassatt-Dixon.—Jan. 11.—Mr. Gardner Cassatt and Miss Mary Quincy Dixon, daughter of Mr. George Dallas Dixon, were married on Tuesday, Jan. 11, in St. Mark's Church, Philadelphia.

Clarke-Dunsmoor.—Jan. 12.—Mr. Homer P. Clarke and Miss Bessie Dunsmoor, daughter of Dr. Frederick A. Dunsmoor, of Minneapolis, were married on Wednesday, Jan. 12.

Herrick-Bolton.—Jan. 12.—Mr. Newbold Lawrence Herrick and Miss Pauline E. Bolton, daughter of Mr. William B. Bolton, were married on Wednesday, Jan. 12, in Grace Church, at 4 o'clock.

WEDDINGS TO COME

de Zaldo-de Acosta. — Jan. 19. — Miss Marie de Zaldo, daughter of Mr. Frederic de Zaldo, to Mr. Ricardo M. de Acosta; St. Leo's Church; 3.30 o'clock.

Drayton-Phillips.—Jan. 17.—Miss Caroline Astor Drayton, daughter of Mr. J. Coleman Drayton, to Mr. William Phillips; at London.

Hall-Allen.—Jan. 26.—Miss Agnes Stuart Hall, daughter of Mr. William Cornelius Hall to Mr. Walter Bateman Allen; Church of the Ascension.

Lee-Ladd.—Jan. 15.—Miss Cornelia Lee, daughter of Mr. Charles H. Lee, to Mr. William Ladd; at the home of the bride.

Oelrichs-Thomas. — Jan. 26. — Miss Blanche Oelrichs, daughter of Mr. Charles May Oelrichs, to Mr. Leonard M. Thomas; at the home of the bride.

DANCES

Pearson.—Jan. 5.—A dance was given on Wednesday, Jan. 5, by Mrs. Frederick Pearson for Miss Lesley Frederica Pearson, at Sherry's. Present were: Mr. and Mrs. James W. Gerard, Mr. and Mrs. Henry S. Lehr, Mr. and Mrs. Norrie Sellar, Mr. and Mrs. J. Earle Stevens, Mr. and Mrs. Charles De L. Oelrichs, Mr. and Mrs. W. Goadby Loew, Mr. and Mrs. Harry T. Peters, Mr. and Mrs. Lucius K. Wilmerding, Mr. and Mrs. Archibald G. Thatcher, Mr. and Mrs. Austen Gray, Mr. and Mrs. Payne Whitney, Mr. and Mrs. Arthur S. Burden, Mr. and Mrs. J. Gordon Douglas, Mr. and Mrs. Reginald Vanderbilt, Mr. and Mrs. William Woodward, Mr. and Mrs. Gerald V. Hollins, Mr. and Mrs. Paulding Fosdick, Mr. and Mrs. Arthur Blagden, and Mr. and Mrs. W. Earl Dodge.

CHARITY ENTERTAINMENTS

Charity Ball. — Jan. 25. — The annual Charity Ball for the benefit of the Nursery and Child's Hospital will be held at the Waldorf-Astoria on Tuesday, January 25.

INTIMATIONS

Barney.—Mr. and Mrs. Arthur Barney are at Hampton Terrace, Augusta, Ga., for the winter.

du Val.—Mrs. Horace Clark du Val and Mrs. Clive Livingston du Val gave a reception on January 12 at No. 995 Madison Avenue.

Hobart.—Mrs. Garret A. Hobart and her son and daughter-in-law, Mr. and Mrs. Garret A. Hobart, have arrived in Washington for the season.

Jennings.—Mr. Oliver Gould Jennings has gone South on a shooting trip.

Leiter.—Mr. and Mrs. Joseph Leiter, who spent the holidays with Mrs. L. Z. Leiter, have returned to Chicago.

MacMillan.—Lord and Lady Frederick MacMillan, of London, are at the Shoreham, in Washington.

McLaughlin.—Miss Helen McLaughlin is stopping with Mrs. Emlen Hare at Philadelphia.

Taft.—Miss Helen Taft has returned to Bryn Mawr.

Taft.—Mr. Horace Taft, who was the President's guest for a short time, has returned to New York.

Osborn.—Miss Josephine Osborn, daughter of Professor and Mrs. H. Fairfield Osborn, returned this week from Washington, where she has been stopping with Miss Carrie Munn.

Palmer.—Mrs. Potter Palmer, of Chicago, has been at Washington for a brief visit.

Pearson.—Miss Marjorie Pearson, daughter of Mr. Richard Pearson, formerly Minister to Greece, is the guest of her aunt, Mrs. Calderon Carlisle, at Washington.

Penfield. — Mrs. Frederick Courtlandt Penfield has sent out invitations for a musicale on the afternoon of January 18.

Robertson.—Mr. W. Henry Robertson, United States Consul General at Tangier, has arrived in Washington on a two months' leave of absence from his post and is the guest of his mother, Mrs. Beverly H. Robertson.

Rutherfurd.—Mrs. Robert W. Rutherfurd, after living for many years in Stuyvesant Square, has moved to No. 1,125 Madison Avenue.

Spencer.—Mr. and Mrs. Edwards Spencer have gone to Cherrington Park, their country place in Gloucestershire, England.

Webster.—Mr. and Mrs. Hamilton Fish Webster are in town from Newport.

Winslow. — Captain and Mrs. Cameron McR. Winslow have gone to Westbury, L. I., for the rest of the winter.

CORRESPONDENCE

Miami, Florida.—Late arrivals: Mr. and Mrs. Henry S. Redmond, Mr. Frank Hugh Brown, Mr. and Mrs. E. E. Roberts, Mr. W. C. Harmsworth, Jr., Mr. George S. Rankin, Mr. and Mrs. F. W. Tupper, Mrs. R. M. Simpson, the Misses Simpson, Mr. and Mrs. Howard Richards, Mr. and Mrs. Stephen Ransom, Jr., and Mr. Stephen O. Ransom.

Palm Beach, Florida. — Late arrivals: Mr. and Mrs. Anson Phelps Stokes, Mrs. Robert C. Black, Mr. and Mrs. Edward L. Ryerson, Mr. and Mrs. Eugene M. O'Neill, Miss Eugenia O'Neill, Mr. and Mrs. Wayne MacVeagh, Mr. and Mrs. Charles F. Bingham and Mr. Edwin Morgan.

St. Augustine, Florida.—Late arrivals: Mr. and Mrs. W. J. Russell, Mrs. William C. Ivison, Mr. Maynard C. Ivison, Mr. and Mrs. O. L. Domerich, Mr. and Mrs. Titus B. Meigs, Mr. and Mrs. W. L. Suydam, Mr. and Mrs. R. H. Rodman, Mr. A. E. Kennedy, Mrs. Hildreth, Miss E. M. Hildreth, Brigadier General William M. Wherry, U. S. A.; Mrs. R. N. Dickman, Mr. and Mrs. Henry M. Flagler, Mrs. Kenan, Miss Kenan, Mr. Charles E. Thorne, Mr. Alfred Batcheller, Mr. and Mrs. Richard H. Laimbeer, Jr., Mr. and Mrs. Walter G. Hale, Mr. A. H. Hyde, Mr. and Mrs. F. C. Van Dusen and Miss M. A. Van Dusen.

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MUSIC

The Opera Situation in New York Seems to Have Reached a Crisis

MATTERS operatic seem recently to have developed into a question of veracity between a director of the Metropolitan Opera Company, Arthur Hammerstein, son of the director-in-chief of the Manhattan Opera Company, and Lee Shubert, head of the opposition to the so-called theatrical trust. And Judge E H. Gary, chairman of the executive board of the United States Steel Corporation, has also been drawn into the controversy, which has to do with certain negotiations reported to have been pending between the Manhattan and Metropolitan forces.

First it was stated by Arthur Hammerstein, through the publicity medium of a prominent morning newspaper of New York, that the Metropolitan board of directors would pass on the proposed merger of the two companies. This was promptly denied by a "prominent director" of the Metropolitan Opera Company, whom everyone said was Otto H. Kahn, the chairman of the board, and after the regular monthly meeting of the Metropolitan directorate, at which W. K. Vanderbilt, Henry R. Winthrop, Frederick G. Griswold, Clarence H. Mackay, George J. Gould, Thomas DeWitt Cuyler (representing the Philadelphia interests in the Metropolitan), Otto H. Kahn, Eliot J. Gregory, Edmund L. Baylies and R. L. Cottenet were present, an official statement was given out to the effect that there had been no negotiations pending between Oscar Hammerstein's Manhattan Opera Company and their own, and that there were none then pending. A few hours later Arthur Hammerstein issued a typewritten statement going over his side of the negotiations with Otto H. Kahn for some "gentleman's agreement," as he called it, to stop the competition in signing singers, and to endeavor to bring about some schedule which would make it possible to conduct both houses at a profit satisfactory to each management. According to him the first move was taken early in December, 1908, and the matter was carried along until the spring of the next year, when a break came after the Manhattan tenor, Zenatello, had been loaned to the Metropolitan to take the place of Caruso (who was then ill) on the spring tour, and the cause was due to the alleged lack of reciprocity on the part of the Metropolitan management in refusing to permit the Manhattan to contract for a several weeks' engagement at the Chicago Auditorium for the spring of 1910, the Metropolitan's arrangement containing a clause to the effect that no other opera company could appear in the Chicago house without its consent.

However, late last November the "working agreement" flame was again fanned into brightness, when Arthur Hammerstein visited Otto H. Kahn to ask if it was not possible to stop the Metropolitan management from making overtures to the Manhattan singers, and to learn if Mr. Kahn, as head of the board of directors, approved such a course. It was then vigorously denied that overtures had been made to members of the Manhattan company, and the explanation was given that some of the Manhattan singers were desirous for contracts with the older house.

In the course of the conversation Arthur Hammerstein says that Otto H. Kahn remarked that it might be possible to bring about a renewal of the consideration of the proposition which had been made to him, and which had before been stopped by the objection of one of the most influential members of the Metropolitan board, W. K. Vanderbilt; that Mr. Vanderbilt's objections might be overcome in time and that he thought it would be possible to form a holding company to buy out the Metropolitan and Manhattan companies, with Judge E. H. Gary as a sort of head of the proposed new corporation, inasmuch as the Judge was a box-holder at both houses.

To this Judge Gary replied that he knew nothing of any such arrangement, never having heard of it before the newspapers asked him to confirm Arthur Hammerstein's statement, and then further complications arose when the son of the head of the Manhattan stated that he had been approached by Lee Shubert, who claimed to be acting officially for the Metropolitan interests, which stood ready to buy out Hammerstein "at his own price."

Then it was Lee Shubert's turn to express surprise that Arthur Hammerstein should have referred to the negotiations, which according to him were prompted solely by himself, and did not come from the Metropolitan at all, stating that Hammerstein "exaggerated," but admitting that he had talked with Otto H. Kahn, suggesting that he (Shubert) negotiate for the purchase of a one-half interest in the Manhattan, and then try to arrange a "working agreement" with the Metropolitan, with a view to reducing the friction between the two organizations, and putting them both on a satisfactory paying basis.

Without doubt it is one of the most complicated situations ever known in opera, and it is now in a state of acute seriousness, because both sides are firm in the final attitude taken. While the Metropolitan is saying nothing, it is known that it will not sit quietly and permit the Manhattan to assume all the aggressiveness in the warfare, which it is predicted is certain to come.

NEWS NOTES ON ART

EXHIBITIONS NOW ON

New York. Brandus'. Paintings by George Inness, Jr. Until January 15. Recent portraits by Carroll Beckwith.

National Arts Club. Recent paintings by Wm. M. Chase.

Ehrich's. Collection of Italian, German and Flemish paintings.

Macbeth's. Marines by Paul Dougherty. Until January 16.

Cottier's. Oriental porcelains and Wedgwood.

Montross'. Pictures by Willard L. Metcalf. Until January 15.

Kleinberger's. Important collection of Dutch and Flemish old masters. Until February 1.

Tooth's. Miniatures by Alyn Williams, and portrait drawings by Hugh Nicholson.

Scott and Fowles. Portraits by Louis Betts.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis XV and XVI periods.

Baltimore. Maryland Institute. Sixteenth annual of the Baltimore Water Color Club. Until January 29.

Boston. St. Botolph Club. Works by Frank W. Benson.

Chicago. Art Institute. Annual of paintings by artists of Chicago and vicinity. Until January 30.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

EXHIBITIONS TO COME

New York. Fine Art Galleries. Twenty-fourth annual of the Architectural League of New York. January 29 to February 19.

Knoedler's. Eleventh annual of the American Society of Miniature Painters. January 15 to 29.

Montross'. Pictures by Edward J. Steichen; January 17 to 29.

Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. January 30 to February 19. Exhibits received January 13 and 14.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. January 23 to March 20.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. January 24 to February 22.

GOSSIP

ARRANGEMENTS have just been made to hold an exhibition of paintings by American artists during ing April at the Maryland Institute, in Baltimore. The event will be under the auspices of the Baltimore School Board, and from the collection shown will be pur-

(*Continued on page 32*)

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NEWS NOTES ON ART

(*Continued from page 31*)

chased several pictures to form a nucleus for a permanent collection of paintings for the Institute.

The dates of collection of works intended for the fourteenth annual International Exhibition of the Carnegie Institute, at Pittsburgh, have just been announced. The exhibition will open on April 28 and continue until June 30—the international jury meeting in Pittsburgh on April 7. Paintings will be collected in London, Paris, Munich, The Hague, Edinburgh, Glasgow, Rome and Venice from February 8 to 19; in New York, Philadelphia, Boston, Chicago and Cincinnati on March, 15, 16 and 17; and in Pittsburgh on March 21, 22 and 23.

It was announced on January 5 that Mr. Harry Payne Whitney had purchased en bloc the house and furnishings of the late James Henry Smith, which formerly belonged to the late William Whitney, Mr. Whitney's father, for about $3,000,000. Therefore the public sale of the house and its art treasures, which had been announced to take place from January 18 to 22, will not be held.

A DISTINCTIVE WOMAN'S CLUB

(*Continued from page 17.*)

only in the betterment of the roads, but in the passage of laws and ordinances tending to protect the sane motorist. And "sanity in motoring" is the keynote of every movement that is undertaken by the members of the Moveganta Klabo, for, while there is a friendly rivalry among these women concerning the relative value of their cars, there is little, if any, of that feverish desire to cover an incredible number of miles in an infinitely small number of minutes. The president of the club asserts that she spends much of her time on the road simply because she enjoys motoring more than she does bridge, and considers it the wiser and more healthful form of recreation. It is this sentiment that predominates whenever the members of the club assemble to talk about the sport that has proved so fascinating to them.

The president; Miss Corlies, is indeed the moving spirit of the organization, just as she has been the moving spirit in many other movements that have had to do with the betterment of conditions in the Quaker City. She is a woman of great breadth of mind and decision of character—a woman who has what the sociologists would term the "element of civic consciousness" strongly developed—and this trait she has frequently displayed on occasions when the interests of Philadelphians were at stake. And in all that she has accomplished, she has had the support of women of the same class as those who are now helping her to make the first woman's automobile club in America so great a success. To mention the names of all of them would be practically to reprint the social register of the Quaker City, for the membership list includes the names of nearly all the women who are prominent in local society. This year its officers are: President Miss Margaret Corlies; vice-president, Miss Frances Griscom; secretary and treasurer Miss Amy Clark, and the members of its governing board are Mrs. John Newbold, Miss Betty Dever, Mrs. R. Leslie, Mrs. Deborah Brock, and Miss Corlies.

The latest step that the Moveganta Klabo has taken is to secure an official connection with the Royal Automobile Club of London, a fact that gives the Philadelphia woman a unique advantage, as only one other automobile club in the United States has been invited to enjoy the privileges of such association with the famous English organization. Of course, the advantages of such a connection are numberless. In the first place, the American motorists who carry the club's card of membership have the privilege of making their headquarters at the comfortable English club house, as well as at all the other foreign establishments that are connected with the Royal Club, and in this way members of the Moveganta Klabo, meeting and comparing notes with men and women from every part of Europe, will be able to secure the latest and best advice as to the laws and customs of the various countries, as well as information concerning roads and motor-routes that would be absolutely inaccessible to the ordinary traveler. In addition to this, machines shipped from America will be taken care of by the London motorists, and, if desired, cars when not in use may be left for an indefinite period under their protection. The memmers of the Moveganta Klabo are already preparing to show their appreciation of the honor extended to them by taking advantage of the Royal Automobile Club's hospitalities next summer.

HAPHAZARD JOTTINGS

HIDDEN FOR A CENTURY

THE recent finding of a notable dinner service, after it had vanished for more than a century, makes an interesting episode in the history of English ceramics. As long ago as the year before the American Revolution the celebrated ceramist, Josiah Wedgewood, made a dinner service of 1,200 pieces for the Empress of Russia, each with a different subject and each specially marked to indicate for which palace it was designed. As the subjects included views of castles, abbeys, parks, gardens, country seats, bridges and rivers in all parts of the British Islands, the whole service constituted a picture of the eighteenth century in china. The actual cost of the order was $15,000, and Wedgewood did not receive much more than that sum from his royal patron. After being used for a few years upon occasions when distinguished Englishmen were entertained by Russian royalty the service disappeared, and despite searching inquiries made by the descendants of Josiah Wedgewood no trace of it could be found. Recently, however, through successful efforts made to interest the Czar, part of the missing china was discovered packed away in the pantries of the Peterhof palace, and the 800 pieces were recovered and are now in show cases at this palace. Some of the dishes are to be loaned to England by the Czar, so that the lover of ceramic art in London will have the opportunity to see very famous examples made by Wedgewood more than a century and a quarter ago.

LAZY YOUTH

Those who think that it is only the modern American boy who wants easy jobs may be consoled a bit to learn that, according to carefully compiled statistics, the majority of English boys shirk the long drudgery of learning a trade even when the opportunity is presented to them. Such easy jobs as those of errand boy, shop boy, office boy, messenger boy or van boy is much preferred, and the consequence is that 75 per cent. of every hundred boys leaving elementary schools enter unskilled occupations. Of London boys, 40 per cent. become errand, van or boot boys; 14 per cent. shop boys, and 8 per cent. office boys and junior clerks. Under 20 per cent. go definitely into trade. Small wonder that England is chronically afflicted with hordes of the unemployed, in view of such a showing; nor is it surprising under such circumstances that Germany is capturing British trade opportunities, for the German boy and youth are not content thus to be economic hangers-on.

UNWISE PROMOTION

One of the questions of the hour is why so many children drop out of the high school after one or two years' attendance, and an illuminating contribution to the discussion comes from Brooklyn. Besides the charge that the public school teacher has so much work crowded upon her that she can do nothing thoroughly, a more serious one is made that principals promote, from grade to grade, children who are not prepared to take up the work of the new grade, and that they do this in spite of the protests and markings of the teachers who have these pupils in charge. Their object in this is said to be a desire to make a good record as to numbers when it comes to the graduating class, notwithstanding that many children graduated have as low as 57 and 58 per cent. for the term's average, and the result is that many of the pupils so graduated and being unable to keep up in the high schools, drop out in a year or two.

BOSTON OUR FOURTH CITY

As Boston has a population of 624,921 (the figures for Greater Boston being 1,195,663) that city now ranks, in place of St. Louis, as the fourth in the United States. The leading cities are New York, Chicago and Philadelphia. The figures for Boston, which were compiled by the city's Board of Health, show that it has gained 63,599 since the Federal census of ten years ago.

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CONCERNING ANIMALS

THE following information given a correspondent who has asked how long ago the anti-vivisection activity in New York started, and who was responsible for beginning it, may be of general interest.

The first anti-vivisection society here was started about a quarter of a century ago, but its life was short, so that for many years there was no organized effort in behalf of the victims of animal experimenters. Among others, such women as Miss Georgina Kendall and Mrs. Lisa Badger kept up continuous correspondence with newspapers, magazines and private persons on the subject, besides preparing and distributing leaflets and pamphlets, but, while both Boston and Philadelphia have had capably managed societies devoted to the reform for a score of years—each of them publishing a monthly journal (that of the Philadelphia organization, the Journal of Zoophily, having had uninterrupted publication)—the movement in New York is of recent date. And curiously enough, the great activity during the past two years—including the organization of a vigorous society—is due indirectly to John D. Rockefeller, who established a stock farm in New Jersey for the breeding of animals to be later experimented upon at the Rockefeller Institute in East Sixty-fifth street. Although great secrecy was maintained in regard to this, with the evident intention of keeping the public in ignorance of the uses to which it was to be put, a New York Herald reporter struck the trail during the winter of 1907-1908, and in the course of his investigations undertook to round up the local anti-vivisectionists, whom he found unorganized, and consequently incapable of effective campaigning. It was mainly under the stimulus of this newspaper representative that individual vivisection reformers were brought into conference, with the result that two New York anti-vivisection societies were incorporated in January, 1908, and these later merged and became known as the New York Anti-Vivisection Society.

OBJECT LESSONS

This organization has given the most telling blow to vivisection that it has ever received in New York by opening to the public the anti-vivisection exhibition, which has been installed here for more than two months in different parts of the city, and which has distributed much literature. Comparatively few of the throngs of visitors who have attended it had the slightest idea of the atrocities committed in the name of science, and it is evident that if a similar show had been held annually for the last ten years the sentiment against the practice would be much stronger than at present. Vivisecting physicians have found it easy to disguise the suffering of their victims in speeches and magazine articles, in which they talk about scientific research and anesthesia, but the grim exhibits of horribly mutilated animals and such torture appliances as the infernal oven of Claude Bernard, expose the practice in all its cruelty, and no one appreciates this more keenly than the doctors themselves, some of them having made overtures for conference with leaders of the reform.

A VIVISECTOR REFUTED

Dr. H. W. Keen, of Philadelphia, appears much pained because his statements in an article entitled "Recent Surgical Progress" (published in Harper's Magazine for April, 1909), have been sharply called in question by qualified English physicians. However, it seems that his troubles have not ended, for recently such a brilliant physician as Dr. Walter R. Hadwen has not only declared his pretensions to be ridiculous, but said: "I deliberately and emphatically deny the truth of every statement Dr. Keen has made in the list of the fifteen alleged discoveries and results which he claims in his Harper article to be due to experiments upon living animals, and I challenge him to substantiate his assertions." This will, indeed, be a cruel blow to Dr. Keen, who wrote to both the Journal of Zoophily, of Philadelphia, and The Abolitionist, of London, protesting that it is a new sensation for him to have the truthfulness of his statements called into question.

DOGS IN TENEMENTS

As the result of her experience Mrs. Huntington Smith, the devoted friend of animals, who through her Animal Rescue League, model home for horses, and her publication, "Our Four-Footed Friends," does so much to relieve the miseries of animals, is of the opinion that the greatest number of suffering, neglected, abused and deserted cats and dogs are to be found in the tenement house districts of large cities, where families are constantly moving, and among the foreign population. In her opinion the only hope for bettering conditions among this class of residents is to teach humaneness in the schools, but a quicker method would be to prevail upon local S. P. C. A.'s or municipalities (whichever collects license fees) to tax cats, and vigorously to enforce the licensing of both cats and dogs. This would quickly thin out the small live stock population of the tenement quarters, as very few householders there would pay $1 a year in order to keep a cat or dog, and those who did could be depended upon to care for them properly. Apart from the suffering to the animal, the crowded tenement home is no place for a cat or dog, which only adds to the unsanitary condition of the place, and it seems strange that Health Boards have not long ago forbidden it.

DEER HUNTING IN THE ENGLAND OF TO-DAY

A deer hunt that occurred in Cambridge, England, during the autumn, not only disgusted humane people, but has been strongly condemned by sportsmen. When a tame deer that was being pursued by huntsmen took refuge in a gatekeeper's yard, members of the party spent a quarter of an hour with whips and poles trying to force it into the open, and when it was finally driven to the road, released the hounds in pursuit. The deer, however, instead of making off, turned round and jumping a fence, returned to the yard. Then the whole operation of beating it to the open and starting the dogs in pursuit was repeated, and again the deer returned. By this time it was dripping with blood from a wound in its chest, which had evidently been caused by a barbed wire fence, but nevertheless two or three of the huntsmen twined the thongs of their whips about its neck, and dragged it from the doorway where it had taken refuge, until at last the tormented creature dropped from exhaustion and expired. It was then decapitated, and its head taken as a trophy of the chase. Is it conceivable that any group of barbarous creatures miscalling themselves sportsmen would dare to commit such an atrocity in this twentieth century of the Christian era, in an alleged Christian country, if preachers did their duty.

DOCTORS HALF TRAINED

The laity is by way of learning how very badly lacking in practical experience the majority of doctors are, a number of physicians having protested against the continuance of such lax methods. Foremost among those who are constantly urging doctors to do less experimental laboratory and more practical bedside work is Dr. George A. Gould, of Philadelphia, whom rabid vivisectors are said not altogether to admire, and the establishment of a new Polyclinic Hospital in West Fiftieth street, New York, again brings this subject of experience sharply to the front. The president of this institution, Dr. John A. Wyeth, has drawn attention to the fact that the system of polyclinic hospitals had its origin in a recognition of the fact that our system of educating medical graduates is imperfect and unsatisfactory. Well drilled in theory, they are to-day deficient in that practical bedside knowledge which is essential—under existing circumstances not more than 10 in 100 of the several thousand yearly graduates being able to avail themselves of hospital privileges. And yet the public is expected to accept without question the dictum of these half-educated practitioners on vivisection, anti-toxins or any other of the alleged sure cures or methods of investigation. It is not surprising that as the average intelligence of the public has advanced blind confidence in the medical profession has declined, and that many thousands have preferred to risk life and health with other than conventional systems of healing.

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this department has been committed.]

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Two sizes: Fifty and Seventy-five cents.

For sale by Macy & Co.; Wanamaker; Abraham & Straus; Altman; Fourteenth Street Store; F. W. Schoonmaker, 40 E. 42d St.; F. K. James, 1552 Broadway and 800 Eighth Ave.; Kalish, 626 Madison Ave.; Carter & Robertson, 280 Columbus Ave.; Neegaard, 85th St. and Broadway; Halper, 144th St. and Broadway; C. M. Rosenbaum, 2435 Jerome Ave.; Hegeman & Co., 149th St. and Third Ave.; Riker's Stores, New York, Brooklyn and Newark, and other first-class stores. Ask your druggist for it.

or Direct from the Manufacturers on receipt of price.
Write for sample and descriptive booklet.

Josephine Preparation Co., 98 Fulton Street, New York

ON HER DRESSING TABLE

POWDER boxes are not the only toilet articles whose dimensions are now far greater than those in use a few years ago, for the fashionable toilet water of the day comes in demijohns instead of bottles and gives a comfortable sense of plenty which appeals to the woman of luxurious tastes. An enormous glass affair of this kind ornamented with bees comes from one of the leading French perfumers, and not to be behind-hand in such matters, an American laboratory, whose products are known far and wide, has put up an even larger amount in a wicker-covered demijohn of generous proportions. Every woman who loves the little refining touches realizes the value of a good toilet water which makes such a delightful addition to the bath and is no less grateful to the nerves and senses when added to the water before bathing the face, neck and shoulders. The price asked for a demijohn is $8, but for the four-ounce size only 75 cents must be given. The odors include that of the universal favorite, the violet, made even more suggestive of the flower because the color as well as the perfume is exact, and other less frequently used scents, such as that of the orchid, Peau d'Espagne, and perhaps most refreshing of all—the verbena with its pungent sweetness.

Every requisite for the grooming of the person can be comfortably carried in one of the delightfully smart week-end morocco bags selling for $20. For motoring they are no less convenient, and since the shop where they are to be bought keeps only articles of the highest class, reliance may be placed on the distinction of their finish. The shape is flat and the leather flexible, while within, securely affixed in leather holders, are bottles, brushes, boxes, and manicuring necessities, as well as a hand glass of goodly size. A handsome monogram gives much snap to the bag if properly placed, but of course the charge for this is extra. Sachets find instantaneous favor, because one can never have too many of these fragrant little packages whose perfume is so evenly disposed and whose scent is never too insistent. All kinds of odd nooks and corners give excuse for still another sachet, and gloves, veils, lingerie, handkerchiefs and hats, as well as gowns, are made more suggestive of dainty personality by their use. Many girls revel in bureau drawers lined with silken pads filled with sachet powder, and closets where fragile finery is to hang may be treated with a wide border of the same padded sweetness. One of the best and most reasonable varieties is redolent of the scent of wood-violet, and has proved very lasting in perfume, though the price asked is unusually reasonable.

A new and highly interesting face cream has made its appearance and differs somewhat in general characteristics from those to which we are accustomed. It is a concentrated preparation, ordinarily too dry to work freely without the addition of some moisture, and the directions given for use enjoin that the cream shall be taken in the palm of one hand and worked into a creamy paste with the fingers of the other first dipped into plain water. The consistency thus achieved is delightfully soft and easy to work into the pores. It is wonderfully purifying and freshening to the skin, which should be previously bathed in tepid water, the cream being rubbed in while the latter is still moist. Massage must be continued until all the waste matter and dried particles of cuticle work out of the pores, but the process only takes a few minutes of time and very little effort. The idea is that the cream enters these minute openings, penetrates to the bottom of each tiny pore, cleansing it thoroughly and then rolls out on the surface, bringing with it every particle of waste matter or dust. While this cream is made primarily for preserving and beautifying the complexion, it is also useful in eradicating wrinkles or lines and filling out hollow cheeks or thin necks, as well as curing blackheads, chapped condition or roughness.

Encased in dainty boxes of opalescent coloring and exceptionally fastidious in every detail are square bottles of fine French perfume, not to be bought at any of the large shops, and therefore much less generally known than most other perfumes. This fact endears it to women who love unique belongings, and it may be unhesitatingly recommended as desirable in every way. The odor is that of a bouquet, no single flower predominating in this wonderful blending of many rare blooms. Price, $3 and $5 a bottle.

FASHION DESCRIPTIONS

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LEFT FIGURE.—Reception gown of café au lait silk cachemire, made with a twisted sloping tunic which is bordered with a band of seal brown velvet. The bodice and sleeves are embroidered in brown and gold, and two inserts of brown velvet are shown at the front just below the yoke. The yoke and cuffs are of gold filet covered with one thickness of brown chiffon. Hat of brown velvet trimmed with café au lait wings.

MIDDLE FIGURE.—Walking dress of dark blue diagonally ribbed serge, combined with soutache covered white cloth. Folds of black satin, about one inch wide, trim. Hat of white wool beaver, with a large, flat, black satin bow.

RIGHT FIGURE.—Suit of mustard bengaline elaborately trimmed with self tone soutache. The skirt has a deep shaped fold of black satin at the bottom, and black satin forms the vest and narrow cuffs. Black velvet turban, with a white aigrette erected at the left side.

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LEFT FIGURE.—A smart walking suit of tan cloth. The skirt has a very deep yoke which finishes in a point at the front, and to which is attached a plaited flounce. The coat is cut in a unique way and the sleeves are finished with small ruffles of white lace. Hat of tan beaver, faced with black velvet and trimmed with a black feathered fantaisie and two peacock feathers.

MIDDLE FIGURE.—A model in black broadcloth with a long circular skirt. Small passementerie buttons trim it. The hat is a white wool beaver trimmed with folds of soft black velvet.

RIGHT FIGURE.—A serviceable coat of dark cheviot which reaches almost to the ground. The bottom is finished with a deep tuck, just above the hem. It closes on the side with three braided buttons, and braid trims the collar and cuffs.

ETIQUETTE

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

ANNOUNCING A GIRL'S MARRIAGE (TO E. B.)

THREE young ladies that have just lost their mother and whose father has been dead several years wish to announce the marriage of the youngest.

(1) Will the oldest one send the announcement?

(2) How should it read? Should it be on mourning paper?

Ans.—(1) The eldest sister should announce the younger sister's marriage.

(2) The usual engraved wedding announcement should be used.

WRITING A LETTER OF THANKS (TO C. E. S.)

When husband and wife send a gift, in writing the note of thanks do you say "My Dear Mr. and Mrs. So and So," or merely to the wife. Also, two brothers sending a gift in partnership, how should one write them?

Ans.—When writing a note of thanks for a gift sent by a husband and wife it is customary to write only to the wife, asking her to thank her husband for you. In the case of two brothers, we think it better to write separately to them, thanking them each for the gift.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]

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498—Women's Pure Thread Silk with Lisle Garter "WYDE TOP" Black, White, Tan, Pink, Sky, Bronze, Helio, Catawba, Wistaria, Olive, Gold and every fashionable shade, re-inforced Heel, Sole and Toe.

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E 310—Men's "ONYX" Black and Colored Fall Weight—Six-Thread Heel and Toe, Four-Thread all over. Known by most men as **"The Best Hose I ever wore."** 50c. per pair.

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